

DECEMBER 2017

AFRICA

PLAYBOY

A full-page photograph of Doré Daubin, a woman with long, wavy brown hair, posing on a white leather sofa. She is wearing a red, strapless, backless dress with a large bow at the waist, red long gloves, and red thigh-high stockings. She is looking over her shoulder towards the camera.

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PLAYBILL

Chloe Chippendale

For *Let's Play*, Chippendale, founder of the Stoned Immaculate fashion label, outfitted Rainsford in threads worthy of the singer's sweet voice and beguiling lyrics. "It was very much a collaboration", says the savvy sartorialist. "I pulled inspiration from 1990s style icons like Liv Tyler and Drew Barrymore and blended it with Rainey's personal style."



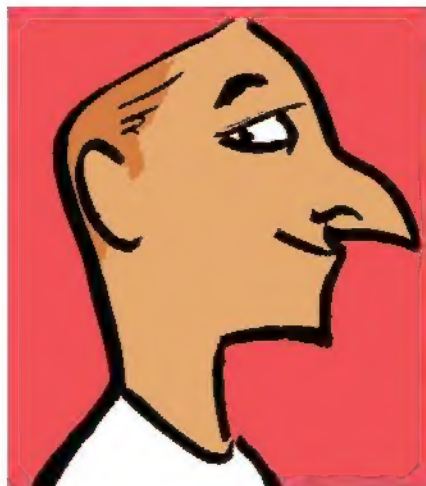
Brian B Hayes

An internationally renowned photographer whose work is published worldwide, Brian is mostly known for his glamour style photography. With over 25 years of shooting gorgeous models Brian's work has graced the covers of top men's magazines worldwide. Brian also publishes a series of glamour calendars which are best sellers every year. You can find his work at BrianBHayes.com.



Nishant Choksi

Whether depicting a selfie-stick slumber party or Donald Trump as an infant, Choksi's playful illustrations tell timely stories in a cutting yet accessible way. No wonder the British artist is a mainstay of PLAYBOY'S stable of cartoonists, as well as a regular contributor to *The New Yorker*, *The Atlantic* and *The Wall Street Journal*.



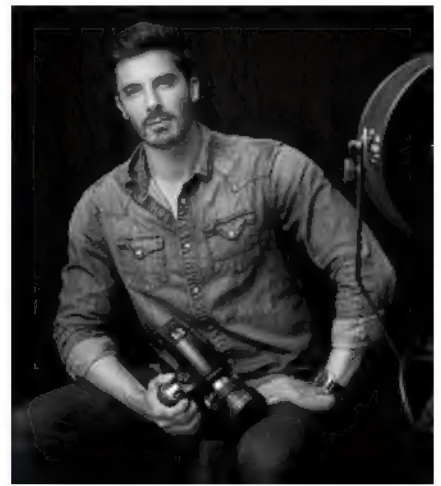
Patty Farmer

Who better to revisit "Bunny lib" than Farmer, whose books *Playboy Swings*, *Playboy Laughs* and the forthcoming *Playboy Thinks* chronicle our brand's indelible mark on contemporary culture. In *The Day the Bunnies Walked Out* she recounts the story behind the "world's most beautiful walkout" at the Chicago Playboy Club in 1975. "Though organised as a publicity stunt, it helped advance the feminine voice of the times", she says.



Patrick Maus

German-born Maus, who last photographed Patton Oswalt for PLAYBOY, came to Los Angeles in his 20s in search of adventure. A decade later he can be found shooting in his Arts District studio or cruising on a motorcycle in search of adrenaline. He draws on the same spirit of sophisticated play to capture Chelsea Handler for this month's interview.





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ON THE COVER *Dorè Daubin, photography by Arthur St. John*

No 65 December 2017



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3 HANDS

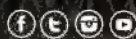
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The PLAYBOY PHILOSOPHY

Instalment III: Conservation & Environmentalism

There have been a few moments over the years when PLAYBOY has encouraged discussion around conservationist principles, but for the most part this has not been an issue upon which the Rabbit has taken a strong or permanent position. Delving into the archive to explore our history on the subject, I recently came across a 1983 Playboy Interview with famed American photographer and environmentalist Ansel Adams—one of the last interviews he participated in before he passed away. In this particular piece, Adams was asked a question about his environmental priorities. His point of view on what concerned him most at that moment was crystal clear.

PLAYBOY: *What is the most critical fight now?*

ADAMS: *To save the entire environment wilderness protection, proper use of parks, breakdown of federal operation of the parks in favour of private interests, acquiring new park and wilderness land, unrestrained oil drilling and mining on land and offshore, etc..... Only 2.5 percent of the land in the USA is protected. Not only are we being fought in trying to extend that 2.5 percent to include other important and fragile areas, but we are having to fight to protect that small 2.5 percent. It is horrifying that we have to fight our own government to save our environment.*

More than 30 years later progress has been made, and Adams would be pleased with it, I'm sure. For one, roughly 20 percent of American land is now protected by the federal government. But other concerns Adams and his fellow activists raised in the 1980s suggest a state of the union that's eerily similar to the Trump administration's stance on green policy today.

Global news was made when President Trump announced that the United States would be departing the Paris Agreement, one of the most profound international pacts constructed to regulate and combat greenhouse gas emissions. A number of other situations that have found their way into the news cycle—like a federal court

ordering Trump's Environmental Protection Agency to enforce Obama-era pollution limits for the oil and gas industry have shown how the executive branch and other elected officials plan to manage their relationship with climate policy in Washington. Republican legislators seem comfortable remaining quiet during a time when leadership is desperately needed. And while some government agencies share valuable research and insight, climate deniers leading all the way to the Oval Office prefer to politicise the environment. NASA and the EPA, among many other credible domestic and global scientific agencies, have confidently outlined the negative impact specific industries are having on planet Earth. NASA, paraphrasing the Intergovernmental Panel on Climate Change, says: "Scientific evidence for warming of the climate system is unequivocal." Still, the agency publicises its research while remaining non-partisan — and non-partisan seems to be the position millions of individuals have taken when considering how climate change will impact the planet. Actually, "complacent" may be a more appropriate description. Many of us have a clear point of view on the subject, but research shows that very few of us do much about it. One way or another, the tragic truth surrounding climate change must wash in to awaken all of us who are privileged with first-world comforts.

The current fetishism of climate denial by the US executive and legislative branches will impact our lives, but you and I won't be the only ones; it will make its mark on our children as well as generations following. Individuals who are not protected by first-world infrastructures and small countries continuing to develop stronger domestic economies will encounter most of the chaos. We know this because it is already happening.

Regions of South Asia are seeing extreme

flooding, impacting the lives of millions. The World Bank reported in 2015 that, by 2030, the effect of climate change on agriculture may drive tens of millions into poverty. Many of these people will be from countries that don't have the financial means to combat this issue and protect their citizens. And even as we grasp that these changes won't hit home in the same way, we're seeing arguably intensified weather events like Harvey and Irma destroy lives in the United States as well.

As scientists gather new data and continue researching the impacts of our carbon footprint, we must personally accept the responsibilities of sacrifice while demanding legislation that protects not only us but our neighbours outside the United States as well. Doing all this successfully begins with a comprehensive shift in mind-set—an acknowledgement that we are willing to live substantially different lives than the ones we live today. For us, that starts with open debate, one that we will very much begin promoting in the pages of our magazine.

This debate is a delicate and complicated one, as much of our country's workforce and economy depend on oil and other carbon-rich industries, but radical change will never be seen if we do not encourage communication and, more important, objective science over toxic political gain. This is now PLAYBOY's fight as well.

It's time we let go of some of the comforts that we are accustomed to today in order to build a better tomorrow. As Adams stated, "It is horrifying that we have to fight our own government to save our environment". True, but one of the magnificent qualities of living in the United States is that the voice of the many matters as much as those of the officials we elect. Let us confidently state that we are all environmentalists and work together to advance this cause—whether or not the government is on our side. ■



ILLUSTRATION BY DAN E. TAYLOR

LET'S PLAY

Rainsford

Rainey Qualley is painfully shy—until you press PLAY. “I started dancing when I was two,” says the 27-year-old, who makes music under the name Rainsford. “I’m introverted, but when you’re dancing, you have to experience it, to be in the music rather than passively listening.” Her actions certainly speak volumes. In *Mad Men*’s 2015 midseason premiere, she donned a fur and little else for a spellbound Don Draper. With no more than a few words, she handily stole the scene and launched some furious “Who’s that girl?” googling. But around two years ago she realized that not using her voice was getting in the way of, well, her voice. “Being shy kept me from speaking my mind,” says Qualley, who grew up in Montana and North Carolina, just a state over from mother Andie MacDowell’s native South Carolina. “I didn’t want to offend people. And that’s stupid.” Starting from scratch, she experimented with different music producers and writers until she had built a team that bolstered her confidence and shared her vision. Together they created a handful of “weird sexy songs” like the bright and flirty “Too Close” and the sleek, electro-poppy “Rendezvous”. Showcasing her candy-sweet voice, the offerings tease Rainsford’s debut EP, a collection of crisp, modern pop jams that juxtapose spun-sugar melodies with surprisingly complex lyrics. “I’m trying to learn not to put a lid on myself,” she says. “We’re all ears.” —Rebecca Haithcoo

PHOTOGRAPHY BY FELISHA TOLENTINO

FROG

SIMOFF

DAMAGE CONTROL

PETER SIMON



ART

In the new Hulu documentary *Obey Giant*, Shepard Fairey admits that the Andre the Giant sticker that launched his career as an artist was something of a joke. He was working at a skateboard shop, designing boards and stickers while attending the Rhode Island School of Design, when a friend pointed out an image of the pro wrestler in a local circular. Fairey worked that image into a blotchy black-and-white sticker, added the cryptic phrase **ANDRE THE GIANT HAS A POSSE** and started posting it around town.

The Giant's menacing likeness looked vaguely cultish and propagandistic, an effect that was heightened when Fairey later added the word **OBEY** to a different version of the design. Soon it became a proto-internet viral sensation. Its proliferation contained a lesson on the power of ambiguity and the effectiveness of exploiting the gap between perception and prejudice—between what a viewer thinks something means and what it could mean. Fairey has mined that gap for the past 28 years.

This November, when the Hulu documentary started streaming, Fairey will simultaneously open his most ambitious exhibition to date. Called *Damaged*, a title borrowed from Black Flag's seminal hardcore album, the Los Angeles show will include more than 150 new paintings, large-

scale sculptures, installations, etchings, retired stencils, a newspaper (*The Damaged Times*) and what Fairey's website calls "various do-it-yourself tools of empowerment". It's something of a cross between an art event and a call to action—an attempt to disrupt what Fairey sees as a rising tide of fear and hate, and a line drawn in the sand from the side of equality and freedom of expression.

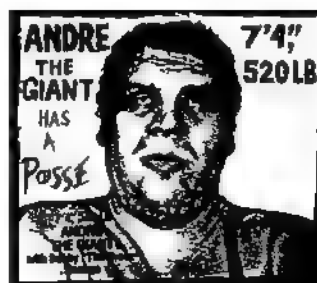
"*Damaged* is an honest diagnosis, but diagnosis is the first step to recognising and solving problems", Fairey says. "I think art can be part of the solution, because it can inspire people to look at an issue they might otherwise ignore or reject."

Characteristically, the nature of the solution Fairey proposes is in the eye of the beholder. His work blends a healthy amount of political symbolism with ambiguous portraiture and referential aesthetics: a woman wrapped in an American-flag hijab, a ragged collage of American World War II propaganda nearly covering another woman's

face; shrill headlines marching around yet another female subject (opposite page, left), her gaze resting just over your head. Fairey's penchant for blending propagandistic forms—Russian constructivism, in particular—with his stripped-down, red-saturated colour palette and intricately layered patterning makes for images that are both iconic and mysterious.

There's something doubly subversive about the way his work embraces printed media, protest posters, Xerox-era technology and other bygone instruments of the counterculture at a moment when the rules of political and cultural expression are being redrawn by digital media. "The fractured media landscape and the

degradation it's created trouble me", Fairey says. "I'm emphasising the importance of searching for quality information and also creating your own media that has content and aesthetic merit." So is the show a damning critique of our beloved social platforms? Not exactly. "I'm not rejecting social media, but I try to use it in a way that leads people back to more meaningful and less shortsighted ways of creating and consuming", he says. (The *Damaged* exhibition will also include the release of work in another medium: new music by Fairey's band *Noise*.) Despite fame and ever-mounting commissions, Fairey remains committed to the most analogue of forms: street art. He still thrives on stickering, painting and wheat-pasting without permission, even after being arrested more than a dozen times. Perhaps it's in the indefatigable character of Fairey's output that we can locate the real takeaway. Despite the grinding challenges of the current moment, the profusion of his work suggests there is still reason to hope. "Even if I have to take a deep breath and clench my teeth now and then, I'm highly motivated by the possibility to make a difference in the world", Fairey says. "I've always loved the Joe Strummer quote 'The future is unwritten'. If you don't like the way the story is going, start writing it in a different direction."



Opposite page: Fairey in his studio. **Above:** *Peace guard 2* and *no future*, two stencil works featured in the show, and the sticker that started it all.



SIGNIFICA, INSIGNIFICA, STATS AND FACTS



DRAWNIN' DATA

TO EACH HIS OWN

464: percentage by which Pornhub searches for "elf" increase at

Christmas



Who's your daddy?

HORNY for THE HOLIDAYS

30: percentage of people who have more sex at Christmas

34: percentage of people who report having 3x more orgasms during the holidays



25:

Percentage of couples who incorporate sex toys into their holiday routine between the sheets

Happily DIVIDED

34% of Americans age 34 to 54 have never been wed.
30% of singles age 55 and over are no longer married—and never want to be again.



Yes We Cane!

200 MILLION: number of candy canes produced annually by the only U.S.-based manufacturer of the

minty SWEETS



PARTNERS BEWARE!

Mixed MESSAGES

ONE QUARTER of millennials who are in relationships

SECRETLY SPY

on their partner's text messages.



CHEERS TO Beers

687: number of breweries in California, more than any other state. Tiny Vermont has the most per person, with 50



INDULGE, DETOX, REPEAT

\$5.98 BILLION: how much U.S. drinkers collectively shelled out at beer, wine and liquor stores in December of last year—by far the top-selling month of 2016

\$3.67 BILLION: amount Americans spent the following month, making January 2017 the lowest-grossing month of this year (at press time)

WHEN IN ROME

December 25 marks the annual Takanakuy festival in Peru, a Christmas-morning ritual in which men and women alike have public fistfights to settle old scores and clear the air.



TO LIVE AND DRIVE IN L.A.

3.5 DAYS

The total average time residents of Los Angeles spend looking for parking annually



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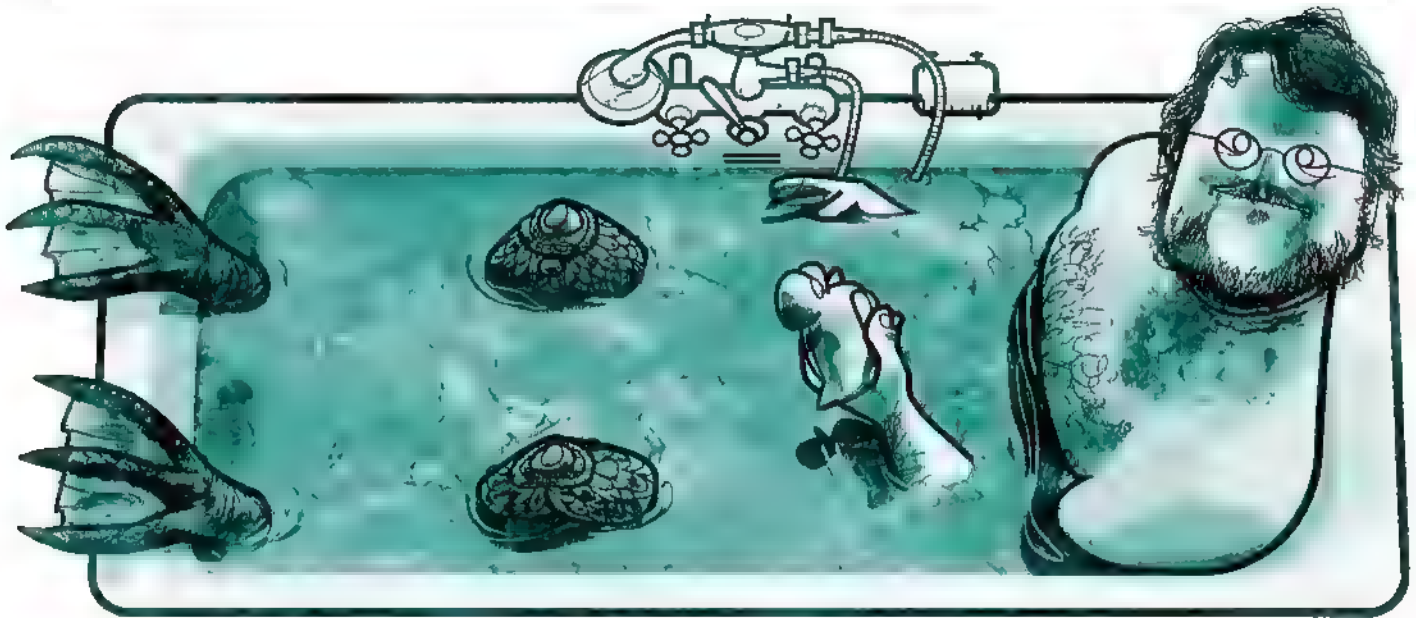
71% of Americans believe robots are going to take away their jobs.



TURKEY Talk!

23.8 MILLION: estimated number of "young domestic turkeys" hatched in the U.S. in September 2016, up 21% from the previous September





MOVIES

A Modern Monster Masterpiece

*With **The Shape of Water**, Guillermo del Toro delivers a darkly sensual tour de force. Here, he reveals its unlikely connections to America in the age of #MAGA*

Finely attuned to the motivations of both gods and monsters, with plenty of room left over for ordinary humans, Guillermo del Toro's films are as uniquely his own as anything from David Lynch or Tim Burton. Consider *Cronos*, del Toro's debut, which he made in his native Mexico while still in his 20s. The clockwork-crammed visuals match the characters' obsession with a golden scarab that promises REBELLO immortality—but only in exchange for blood. Or think back to 2006's chilling, phantasmagorical *Pan's Labyrinth*, set in fascist-dominated Spain but subtly referencing the contemporary war on terror, as its young heroine runs a gauntlet of supernatural tasks to escape the horror of real life. Then there's the deeply weird *Hellboy* saga, in which he paints an oddly familiar world gone wrong and clearly identifies with a memorable group of "freaks" trying to save humanity from itself.

After a few recent letdowns (*Pacific Rim*, *Crimson Peak*), del Toro's singular vision is back in all its glory with *The Shape of Water*. Set in 1962, this dark fable revolves around a mute cleaning lady and a tortured amphibious merman, both confined, albeit in different ways, to a military-run research facility. The movie is financed and released by a major American studio and stars familiar faces including Sally

Hawkins, Michael Shannon and Octavia Spencer, but its expressionistic set design and dreamlike underwater sequences (some created "dry for wet", with actors strung on wires in a room full of smoke and theatrical projections to simulate water) make it as idiosyncratic as del Toro's early works made in Spain and Mexico.

Just days after he accepted the Venice Film Festival's Golden Lion award, del Toro spoke with PLAYBOY about *The Shape of Water*'s surprising relevance. "I set the movie in 1962 because it's the kind of year Americans fantasize about when they say they want to 'make America great again'—to go back to a time that never really happened except as a celebration of the white man's prosperity. It was a world where everyone talked about the future, the space race, jetpacks. After 1962, Kennedy got shot, that 'little winnable war' Vietnam exploded and that dream of the Kennedy era, Camelot, ended with a dead king. That's what the movie is saying. There was discrimination, arrogance, violence and misunderstanding toward racial and sexual minorities as blatant as it is today, in our era of post-truth. To me, all that rhymes very well with the capture of a dark creature from South America."

Del Toro's \$19.5 million movie is in love with the big-screen iconography of the past. The musfit

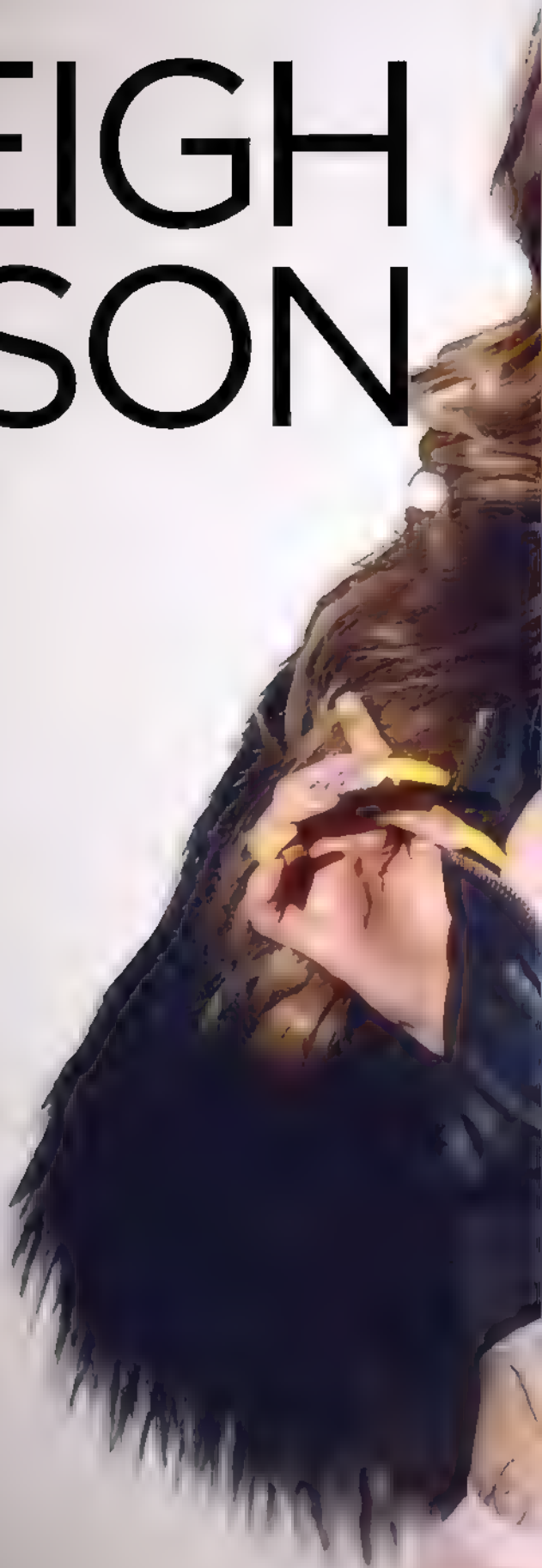
friends played by Hawkins and Richard Jenkins live above a struggling revival-house movie theatre, and flickering imagery from 1930s and 1940s musicals saturates both their souls and that of the movie. Hence the fondly sentimental love story, though this one's equipped with some of the most unusual intimacy ever filmed.

"I'm not attracted to either the predominant version of *Beauty and the Beast*—the super cleaned-up version where they never have sex— or the perverse but not exactly bestiality thing," explains the Director. "I don't dwell upon the act of love as perverse or titillating but as matter-of-fact. The creature and the girl love each other; they screw, and the next morning she tells her girlfriend how it was. The creature and Sally Hawkins's character have a beautiful encounter." Meanwhile, the heartless federal agent (Shannon) who lords over the facility is trapped in a marriage in which he must wash his hands before he can touch his wife, who in turn must remain completely silent during their lovemaking. "I find that horrifying," del Toro says.

The notion that the most monstrous creatures may lurk behind veneers of normalcy rings loud and clear through del Toro's body of work. "Desire is an incredibly forgiving act," he says, "but denying desire is incredibly perverse". ■

KAYLEIGH SWENSON

Photography by **GEA IMAGES**
Make-up by **ASHLEY PEACHES**







About me

I'm originally from San Antonio Texas, USA, and I'm currently living in Orange County California. I love animals and all things horror related. I'm kind of an introvert and would much rather curl up at home and watch movies than go to a party or club. I love American muscle cars and drive a Dodge Challenger Skat Pack. Don't let the looks fool you, I'm a bit of a tomboy and a red neck.

My hobbies and interests

Working out, hiking, and helping other people find sobriety. I love all things psychology related, and hanging out with my few close friends.

My goals and career ambitions

I am living my goals every day... never stay stagnant and grind constantly. I get bored easily, so I'm constantly evolving. I don't have an endgame.

My favourite quote

"The surest way to lose your self-worth is by trying to find it in the eyes of others."

Turn on

Loyalty, kindness, honesty, and humility.

Turn off

Arrogance, rude people, closed-mindedness, and greed.

The perfect date

Hanging out with candles lit, watching horror movies or binge-watching a series I love.

My girl crush

Angelina Jolie.

My favourite food

I'm currently eating only raw vegan food, but my favourite food is anything with potatoes... French fries especially.

My biggest fear

My biggest fear is regret, though I don't end up regretting often.

One destination I'd love to visit

Ireland.

I'm not embarrassed to say

I love video games.

For more of Kayleigh's journeys you can follow her on Instagram @kayleigh_swenson













GAMING

GAME ON

Get behind the wheel for the driving experience of a lifetime, discover your origins as an elite assassin, or save the free-world from the tyranny of the Third Reich! We've got it all this season.

By **ANDRE COETZER**



GRAN TURISMO SPORT

The granddaddy of driving simulators finally makes its current-gen debut on the Sony behemoth, the PlayStation 4. For years the name Gran Turismo was seen as the ultimate in creating a true driving experience on your home console and GT Sport continues that fine trend. As expected, the game handles beautifully, giving you that rare white-knuckle sensation while expertly navigating through chicanes in the world's most exotic supercars. The balance between recreating real-world driving skills and enjoyable game driving is spot on,

a feat very few racing games manage. The game itself looks better than ever, especially if you're fortunate enough to be playing on a 4K television. The HDR in GT Sport is incredible and perhaps the best implementation of High Dynamic Range in any game to date. Sadly the damage model is a big disappointment and does take away from the realism of a race as you just bump off other cars and barriers with barely a scratch to your multi-million-rand supercar. Also, the single player mode lacks features and options, sometimes feeling more like a tutorial for the online component. This will hopefully

be fleshed out with future updates and content add-ons. The online component however is where the real racing magic lies, with numerous modes and competitive leaderboards, this is where any true driver will earn their racing stripes. Overall, GT Sport is an impressive racing package, with gorgeous graphics and incredible real-life physics, but if you're a single player only kind of speed racer, then GT Sport might be a slight disappointment, for now at least.

Available on PS4 at btgames.co.za (R899)



ASSASSIN'S CREED ORIGINS

After taking a well deserved two-year hiatus, Ubisoft's seminal open-world series returns with arguably the best game in the saga. Prepare to discover where it all started as we travel to the glory days of Ancient Egypt and follow the adventures of the first ever Assassin, Bayek an Egyptian Medjay hell-bent on revenge. The world in Assassin's Creed Origin is not only spectacularly beautiful, but it's mind-bendingly massive with a myriad of different locations from the pyramids of Giza, the great Hellenistic city of Alexandria to the lush farmlands along the Nile Delta. Exploring magnificently detailed Egypt is an experience in itself and one can sometimes find hours wasted staring off at the towering pyramids in the distance. But no game will survive on looks alone and fortunately Origins is so much more. Main protagonist Bayek is a very likeable hero and one who is easy to root for. He has all the charm and humour of series favourite Ezio with a bit of a darker side to give him more depth. The redesigned combat feels like an achievement and less like a chore as with previous iterations. It's quite clear that Ubisoft has taken cues from other successful games such as The Witcher and to a degree Dark Souls, and it's all the better for it. A once stagnating series now feels rejuvenated and better than ever. Ready yourself for an epic journey through a fantastic world and discover the origins of the infamous assassin's brotherhood.

Available on PC, PS4 and Xbox One at btgames.co.za (R915)



WOLFENSTEIN 2: THE NEW COLOSSUS

The world has fallen to the Third Reich and the Nazis are in control. America as we know it is no more and the streets are littered with SS soldiers and propaganda. Only one man can stop the Nazi war machine, only one man has the grit and determination to stare down the Reich and laugh in its face. That man is series protagonist BJ Blazkowicz and he is currently broken. In Wolfenstein 2: The New Colossus, the sequel to the massively popular 2014 reboot "The New Order", your hero starts off in a wheelchair, horribly injured after the events from the first game. But it'll take more than a few broken bones to keep the ultimate Nazi killer down and soon you'll find yourself back on your feet in a rather surprising way. A new country to explore and a vulnerable BJ are just two of the biggest changes in The New Colossus. Weapons are now customisable allowing for even more creative ways to tear apart your enemies. As always the guns feel amazing to shoot, with satisfying sound and visual feedback. Shooting Nazis never felt or sounded so good. There is also a surprisingly engaging story, one that takes you into BJ's past to realise that he is more than just a stone-cold killer. Those who enjoyed the 2014 Wolfenstein will find the same satisfying gunplay, the ridiculous over-the-top enemies and the hilarious yet emotional storyline. The New Colossus is a fantastic sequel and delivers on everything a modern first-person shooter should be.

Available on PC, PS4 and Xbox One at btgames.co.za (R825)



MOTORING

X BUILT IN SA, FOR SA

Third generation X3 is the SUV de jour especially with the new M Performance growl.

By **JOHN PAGE**



To us, it's another BMW SUV but to BMW SA, the local production and export of X3 will become essential to the company's internal operation for at least the next decade. The Rosslyn plant, which has built over 60 000, 3 Series models during its busiest years, will deliver its first X3 in April of 2018. The entire BMW X range is steadily disposing the traditional sedan segments but the X3 is crucial because it accounts for a third of the current range. BMW knows it can't make the tiniest mistake

The latest X3 learns several tricks from the 5 Series and 7 Series, certainly from a technology standpoint. Select a few worthwhile options like gesture control, concierge service, head-up display and they all react with exactly the same speed, brightness or gentle wave of your hand as they would in BMW's flagship

models. With the usual trim lines catering to individualism, X3 is once again serious about providing customers a large selection of wheels, interior colours, materials and bumpers from the slim Luxury option to the bulging designs of M Sport. Yes, it remains a driver's car especially with the X3 M40i – the first M Performance X3

but as a range, the extra attention to the car's overall quietness notches up a new benchmark. There are beautiful views around near the heights of George and Knysna if you're not prissy over a little dust with gravel roads that reveal the X3's other side – the raised ride height allows for a slightly earlier view into the tight corners with the all-wheel-drive system (xDrive) calculating and stabilising the traction on exit. The 3 Series was one of SA's finest exports. This is another product the motoring industry can be proud of



CRUISER LESS BRUISER

There aren't many ways to rebrand or repack Land Cruiser's Prado despite more than 60 years under the indomitable Land Cruiser belt - that intimidating reflection is still earnestly recognisable across a famously large and diverse distribution network. Truthfully there's very little motivation to tear off a blank sheet of paper and re-engineer Toyota's versatile family 4x4 for 2018. Unprecedented off-road luxury needs to remain intact and it'll frown at anything branded as a part-time 4x4.

Strength and durability are the overarching principles with all-terrain support readily on hand for areas where cellphone signal plummets and the Prado confidently lends a helping hand.

Body surfacing is dictated by a no-fuss solidness right from enabling the best wading depth, visibility and of course wheel travel. Larger than before with reworked styling cues that span Prado's admired heritage is a cabin which integrates the usual bluntness of 4x4 operation into a digital living room with a contrast of metallic and wood surfacing. A large multimedia system, heated and ventilated seats, lane departure warning, active cruise control juxtapose Prado's forthright off-road attitude.

Petrol and diesel engines are available but the majority of sales come from the latter - old as they are, these engines can convert any low-quality fuel into reliable power for years to come.





PANAMERA PERFECTION

Flanking the launch of the second generation Panamera comes the niche-filling Sport Turismo version that resolutely applies the same sporty credentials but combined with the accentuated practical and cosmetic changes permitted by an estate body style. A natural evolution on Porsche's low-slung sedan, the Sport Turismo still carries an inseparable relation to the car it's derived from, repackaged around the longer higher roofline that prompted a comprehensive alteration from the rear doors all the way to the lower tailgate. Opinions surrounding the design are less jagged than those uttered about the standard Panamera while transitioning almost into a standalone product that has no comparable rivals.

The message to customers is different too;

Sport Turismo whispers to the lifestyle market which was usually reserved for Porsche's gamut of SUVs. Yet the Sport Turismo has no aspiration of being an SUV, but steadfast in delivering a surfeit of athletic handling attributed to the lower centre of gravity. In effect, a car that flicks through direction changes with the keenness of a 911 with the space to store a mountain bike without disassembling it first.

While we presume the majority of buyers will be convinced by the Sport Turismo's looks to not need further persuasion, a number of interior accoutrements are worth mentioning. Boot space has increased, although not by the same amount your eyes would have you believe, while rear passenger room is likely to go by unnoticed simply because the standard Panamera is already

so generous. Sport Turismo does give buyers the option of a fifth seat but doing so eschews the flowing centre tunnel, replete with myriad convenient functions, for rear occupant space that is still rooted in the idea of carrying four adults quickly, comfortably, safely.

The remainder of the Sport Turismo's character is assured by the company's synergy between turbocharged engines, all-wheel drive options and fast acting PDK gearboxes. Each of them, diesel or petrol, has a unique virtue while Porsche hasn't gone for anything smaller than a V6.

The experience isn't entirely dominated by sensors or radars but lose concentration and they'll intervene and pull the car straight through whichever means. Information is brightly coloured and toggled through either the main screen or can be divided into smaller dials either side of the speedometer. You need to swim through a lot of menus in the beginning but once you've found and saved preferences for individual settings most other functions pop up using the buttons in a flush panel that swoops elegantly down between the front seats. Feedback is excellent from a flat smooth interface that responds as if it has the depth and precise movement of a keyboard.

Traditional SUV buyers who would refuse swapping into an estate, or even a sleeker Panamera will find their vehemence against the younger Sport Turismo nullified by its look, practicality and speed.







CARA Luna

Photography by **MARC COLLINS** Test by **JASON FLEETWOOD**

Cara, we have heard you have a connection to South Africa?

Well, I am not sure whether you could call that a connection. My grandparents used to own a house in Cape Town and ever since I was a little girl I have travelled to the "Mother City", now not only for pleasure but also for work.

The title of your blog project is "Why you can be smart and in your underwear", can you please explain?

Sure, I am currently pursuing my Master's degree at a renowned business school and I've experienced that still in today's world the perception of most people in high heels is that they have a low IQ. I like to think of myself as a part of a new female self-perception. A modern feminist that likes to display her feminine and sensual side and this has inspired me to write a blog to empower young women to embrace their true selves and to overcome the pressure that social media casts upon them every day.

Who is your role model and why?

That always sounds a bit cheesy but my mother! She is such a strong, caring and feminine woman. She has taught me so much and I am grateful for all the support she has given me. But besides her, I have different role models for different topics in life. I admire Cameron Russell and Xenia Tchoumi for speaking about the struggles of beautiful women in the social media age. Or Leonie Hanne for her amazing and puristic taste in fashion.

What is your spirit animal?

Uhm... is there a really impatient animal? Or one with food cravings? Or maybe one that has a slight addiction for shoes?

How would you personally define "beauty"?

Tough question. Beauty is obviously defined by physical factors, but beauty ideals have changed throughout history and cultures. Despite physical imperfection there have always been personalities that we felt attracted to. What really makes us beautiful is our charisma, self-confidence or if we can express a positive attitude towards life.

Want to see more of Cara? Then follow her on Instagram @alinecaraluna or visit her blog at alinecaraluna.com.

















PLAYBOY INTERVIEW:

CHELSEA HANDLER

A candid conversation with the talk-show iconoclast on making the jump to Netflix, favouring one-night stands over long-term relationships and learning to take oneself seriously

After seven years of mocking celebrities on basic cable, Chelsea Handler has discovered that she prefers to ply her exfoliating wit on issues more pressing than Kim Kardashian's Botox. At 42, with a freshly launched talk show on Netflix, the new Chelsea is ready to get serious. She admits it's part of growing up. With age comes maturity—and better decisions. She still cracks jokes, but now Handler wants to use her platform to take on politics, maybe even influence policy. She regularly opens her Bel-Air estate to raise money for Democratic candidates. At this year's Politicon (often referred to as “the Comic-Con of politics”), she faced off against conservative firebrand Tomi Lahren in a spirited debate on health care. She has even toured the country to encourage college students to vote. “I don’t like people who say ‘I’m not into politics,’” she says. “That’s bullshit. You

need to be. I want to serve my country before I take off to Spain and live there forever.”

For Handler, moving to Netflix last year was an essential step in her shift away from gossip-fuelled comedy. She filmed a four-part docu series, *Chelsea Does*, on which she travelled the world to investigate such weighty topics as sexual abuse, drug addiction and arranged marriage. Then came *Chelsea*, the streaming giant's first talk show, on which Handler balances guests like Senator Al Franken and Representative Linda Sánchez with more lighthearted celebrity fare. The first season was marked by distinct growing pains, but early this year it came back strong with a new weekly schedule.

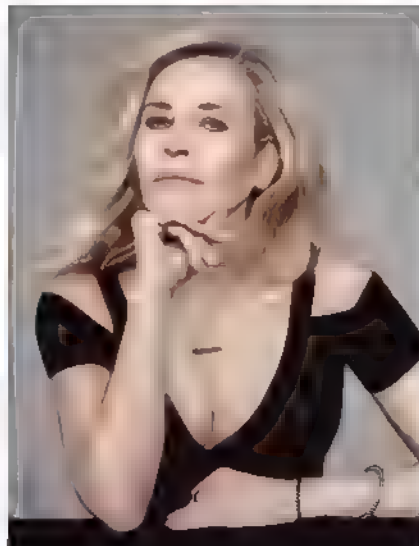
Handler grew up in Livingston, New Jersey, where her father, Seymour, was a used-car salesman and her mother, Rita, was a stay-at-home

mother of six children. As the youngest, Handler often served as her siblings' instigator and prank initiator. When she was seven, one of her sisters dared her to enter their parents' bedroom while they were having sex and snap a photograph. Young Chelsea obliged, only to find her mother wearing a nurse's cap; her father, curiously, had a bandanna around his neck.

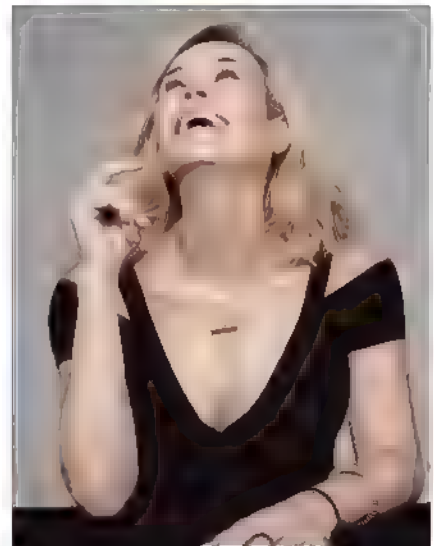
At the age of 18, Handler had her first one-night stand. As described in her best-selling memoir *My Horizontal Life* (her books have appeared on the *New York Times* best-seller list five times, with four hitting the top spot), the experience left her sore. Clearly Handler has no problem discussing her sexual history. She doesn't like anal sex, she has enjoyed receiving cunnilingus from a woman, she advocates sex on the first date. Oh, and she's less horny than you might imagine. Handler



‘I’ve realised, ‘Okay, you need to talk more to people who have had different experiences and champion them and be responsible for that. Use your platform for something good’ ”



‘Feminism encompasses much more than just females. It’s about being there for Muslims, Mexicans, refugees, the handicapped, the LGBT community, the learning disabled’ ”



“I had a boyfriend who said to me, ‘You never want to abuse alcohol because you never want to have to give it up.’ And I was like, ‘Hey, that’s a great idea’ ”

Photography by **PATRICK MAUS**



moved to Los Angeles when she was 19 to pursue acting but ended up waitressing and living with her relatives. A week after her 21st birthday, she was pulled over in her 1985 Yugo for drunk driving. She spent the night in jail because she had an outstanding warrant for using her sister's ID. Sentenced to traffic school for the DUI, she found herself cast in the role of class clown- and something clicked. She was awakened to the art of stand-up. A short time later she booked one of her first gigs, at Punch Line in San Francisco. Making people laugh came easily; throughout her life, Handler had dealt with pain and hardship by telling jokes. The greatest hardship came in 1984, when Handler's older brother Chet died while hiking in Jackson Hole, Wyoming. Handler was nine years old. In 2006, their mother passed away after fighting breast cancer for more than a decade. In both cases, heartbreak brought the family closer together. Unlike with Chet's passing, Handler saw in her mother's death a silver lining: This time, the family had a chance to say good-bye. These days, Handler tries to balance her more serious perspective with simple positivity. When she's not speaking at LGBTQ or women's rights events, she's using dating apps to explore commitment-free relationships with men. Closer to Handler's heart than any boy toy are her beloved pets. Along with her Instagram-famous dog Chunk, she has adopted sibling chow pups Bernice and Bert. (She's keeping them out of the public eye while they finish obedience camp.) We sent contributing writer **Danielle Bacher**, who most recently profiled Tim Heidecker and Eric Wareheim for *PLAYBOY*, to catch up with the funny woman turned TV mainstay turned activist. Bacher reports: "Our first interview took place in Handler's LA Netflix office, where she greeted me with a brisk handshake. Sporting workout gear, no make-up and blonde locks swept into a ponytail, she talked forcefully about the presidency of Donald J. Trump and the importance of taking a stand. She was more serious than I anticipated- and more complex than I'd given her credit for. She's strong and opinionated but also has a softer side. She's open but can be distant, outspoken but not overbearing. "On the second day we sat down, both bagels and Belvedere were available. She turned down the vodka, grabbed a diet soda and loaded a hollowed-out everything bagel with

chive cream cheese. Of all the things I learned about her in those two sessions, the one that really struck me in the moment was her extreme aversion to heat. She hates sweating. Everything, it seems, is better below 18 degrees."

PLAYBOY: Let's start with your childhood. You were the youngest of six. Was there a competition to be the favourite child?

HANDLER: I think we all believed we were the favourite child. My sister's friend from college, who I think majored in psychology, did her thesis about our family. She interviewed us all individually, including my parents. It's so funny, because when she asked each child who they thought was the favorite, they all said themselves. She said, "This is a really good indicator that your parents were good at parenting"- which they weren't. Now that we look back, it's clear I was the favourite.

PLAYBOY: In your book *Are You There, Vodka?*

I'M NEVER NERVOUS TO MIX BUSINESS WITH PLEASURE. I WOULD ADVOCATE FOR MOST PEOPLE TO DO THE SAME.

It's Me, Chelsea, you say that your classmates in fifth grade called you names like "dog." Were you bullied a lot?

HANDLER: I was a bully and I got bullied. There were times when it was really bad. I transferred schools twice because of it. I was probably bullied for being a loudmouth and for being pugnacious. I experienced both ends of that, so I'd be lying if I didn't say I was rude growing up.

PLAYBOY: You shoplifted underwear at Sears and sold tickets to a fake raffle, the purported prize of which was a chance to meet Carly Simon on Martha's Vineyard. What other mischief did you get into as a child?

HANDLER: Oh, everything. I was really bad. I had a lot of pity for myself. I was rebellious, and I always wanted to push boundaries. That was just instinctual, and I kind of always went with it.

PLAYBOY: Why was it instinctual?

HANDLER: I felt I was a good person but I was misunderstood. Some of my friends'

parents didn't want their kids hanging out with me because my parents were kind of a mess and our house looked like a used-car dealership. There was shit all over the driveway. We were like the Sanford and Son of our neighbourhood. I wanted to overcompensate for that. I became ashamed of my parents because everybody was driving around in a brand-new car and my parents didn't have that. The place I grew up was kind of materialistic. I think after being jolted so much by my brother's death, it took me a while to get my footing and understand what it means to be a good person, to be reliable and follow rules. I've never really been good at following rules because I like to make up my own.

PLAYBOY: You started your career by performing stand-up around Los Angeles, and you were on Oxygen's *Girls Behaving Badly*. In 2005, your first book was published. How did you end up with your own television show on the E! network?

HANDLER: I was on E! doing commentary about pop culture. I was just a talking head. Then the people at the network were like, "Why don't you have your own show? You have a really strong point of view." We did *The Chelsea Handler Show*, which was kind of a sketch-variety series, and it didn't do very well. The problem was it took so long to film each episode, and they wanted me to have more regular commentary on pop

culture stuff. So they were like, "Why don't we do a nightly talk show?" and I didn't want to do that. Then we shot four or five episodes a week of *Chelsea Lately*. It was very under the radar. It was like one big fraternity house- so immature and stupid. But it was great, because we were outlandish and childish and got to do whatever we wanted.

PLAYBOY: Why didn't you want to do a nightly talk show?

HANDLER: I didn't *not* want to; I'd just never thought about it. I didn't really have a great plan for things. In terms of performing, I kind of fell into stand-up comedy because of the six months of DUI classes and the reaction everyone there had. Then I got a taste of what it felt like to be on stage and to be commanding a room and how powerful that was. I loved it, but I was scared shitless. Every time I went on stage I was scared. Almost every night I did stand-up, I had the same conversation with myself, saying, "Oh my God,



I can't believe I'm doing this. How am I doing this?" There were times I would puke and hate myself afterward.

PLAYBOY: Do you suffer from anxiety?

HANDLER: I wouldn't call it anxiety. If I do have anxiety, there's nothing I've ever done about it. I've definitely taken beta blockers when I've been nervous and had to speak in front of a large crowd. Once you take a couple, your neurotransmitters work differently. I don't really take them anymore. I'm into this new thing called Enneagram types. It basically gives you a number for your personality. Understanding the number you are helps you deal with other people better. I'm a number eight, which is a protector.

PLAYBOY: Did E! ever ask you to tone down your treatment of people like the Kardashians?

HANDLER: They definitely did, but I didn't listen to anything they told me to do. I feel it's important that your audience can trust you and know that you're not being manipulated. I pushed back all the time on anything the network thought was over the line. I've been close to major endorsement deals, major campaigns, and then they've asked me to tone down my Twitter or my Instagram, and I'm like, "I'm not for sale". I don't get those campaigns because I'm so political. The Kardashians are antithetical to everything I stand for, so I thought it was funny to do that. I thought it was needed. I can't believe they're still on. I think that's a real reason we're in the situation we are in this country.

PLAYBOY: You started dating your then boss, Ted Harbert, in 2006, the year *The Chelsea Handler Show* premiered. Were you nervous about mixing business with pleasure?

HANDLER: No, I'm never nervous to mix business with pleasure. I would advocate for most people to do the same.

PLAYBOY: Okay, but were you worried people might judge you?

HANDLER: That comes with the territory. People are going to talk shit about you no matter what you do. If my relationship was based on me trying to get ahead in this business—first of all, I'm not capable of being with somebody I'm not into. It doesn't jibe with who I am. But if I were going to do that, it wouldn't have been somebody from the f*cking E! network.

PLAYBOY: You were still working with him after the breakup. Was that awkward?

HANDLER: It wasn't a great breakup. It got ugly. We're all right now, but yeah, it wasn't good. I think after three years I was like, "Okay, this isn't what it was". It was basically me just waking up one day and realizing we'd been together for four years and it wasn't working. Which is hard,

because you don't want to break up. You don't want to lose somebody, but you're not in love anymore. I knew that, but I kept trying to make it work. I think all women try to do that. It's not unhealthy to want to maintain a relationship, but when it becomes untenable, you have to let go. I'm very much an independent person. Ultimately, in terms of the relationship, I'm not the best. That's not my best self.

PLAYBOY: Are you afraid of living alone?

HANDLER: My friend Shelly, her girlfriend and my brother moved out of my place three or four years ago. Before that, I hadn't lived alone since I left Ted, and I lived in that apartment for about six months. I did fear it, and now I don't. Once I started living alone, I was like, "Oh, this is awesome."

PLAYBOY: It's been three years since *Chelsea*



Lately ended. What do you miss most about that show?

HANDLER: I don't miss anything about it. My contract was coming to an end. They thought it was a negotiating tactic, but I was like, "No, I'm actually done with the show". I just did it for a couple of years more than I wanted. I don't want to be a bitch when I'm at work. I want to be in a good mood, you know? I was done. It was an experience, but I'm missing that sentimentality chip. I'm not a big misser of things, really. I miss Tammy, my dog, who recently passed away. But I don't miss things, you know?

PLAYBOY: What about your mother?

HANDLER: I remember when my mom died,

I was looking at my brothers and sisters and thinking, Thank God that's over. She was so miserable and sick. She had breast cancer and then stomach cancer, and then it spread to her bones. She did not want to be remembered that way. I was on my first book tour in London when I got the call to come home because it was the end for her. I sat in the hospital with her for a week, and she was just like, "I need you to help me die. They're trying to keep me alive and I'm done fighting". I was like, "I've got it. No problem. I will help you die".

PLAYBOY: That must have been painful.

HANDLER: My family, especially my dad, wanted to keep her alive no matter what. The nurses said something like "Once you give her morphine every four hours, you're saying good-bye to her". I was like, "That's fine. Stop forcing her to eat. She doesn't want to eat. She has no appetite. She doesn't like it". She was weak and she was sick of fighting. And I got it. I was like, "You can count on me". I love her and everything, but I don't have the kind of personality that I sit around and can't get out of bed for days.

PLAYBOY: I once heard you say that she's still around you and you feel her presence.

HANDLER: I don't really feel that anymore, but I definitely did for a while. I felt like somebody was hanging out. I'm sure that's just hopefulness.

PLAYBOY: Are you still close with your father? Is he still groping all the nurses at his assisted-living facility?

HANDLER: He's definitely still groping all the nurses. I'm not very close to my dad, because he lives in Pennsylvania, and even when I go back East, it's not easy to go see him. I mean, I could if I wanted to. I just don't put forth the effort the way my brothers and sisters who live back there do. But yeah, he's there, and he's still harassing women.

PLAYBOY: Do you think you've ever gone too far with a joke?

HANDLER: I'm always moving forward, so I don't dwell on that. I imagine if I ever said something super insensitive that I would feel bad about it, but I really don't think I've ever gone too far. There's a line I don't like to cross. I don't know how to identify that, but I think if it's truly tasteless, I don't need to do it. I've never felt compelled to make an apology about something I've said or done.

PLAYBOY: What was the most difficult segment you've done on your shows so far?

HANDLER: Meeting with my ex-boyfriend Peter for the *Chelsea Does* docuseries. I dated him when I was about 20 to 22. I was not looking forward to that at all.



PLAYBOY: Was that your idea?

HANDLER: No, it was the director's idea. He called me and said, "We really need to see you with an ex-boyfriend". I was like, "None of them are speaking to me, first of all, so how am I supposed to contact them?" And then I was like, "Okay, who's the most banal of all of them who would even consider this?" It was my very first boyfriend, who's British. I dated him when I moved to Los Angeles, and he knew me when I was a waitress. It ended up being great and fun, but *ugh*, I just hated that idea. So yeah, things like that embarrass me.

PLAYBOY: Did things change on *Chelsea* when your show runner and executive producer Bill Wolff parted ways with the show three weeks into the first season?

HANDLER: Well, he didn't part ways with me. It just wasn't a match. For a show like this to work, you need a right-hand person. And for me, that person was somebody else. It wasn't Bill, so it just didn't make sense to continue. The show definitely got off to a rough start in the first year. I think it had a lot to do with that dynamic. It wasn't comfortable for me. I didn't feel protected. So yeah, it did change. It took a while to kind of get the wheels back on.

PLAYBOY: What are the pros and cons of being on Netflix?

HANDLER: The advantage is that they can give you creative license to do whatever you want. It's kind of the perfect place. I don't have to worry about advertisers. That's a huge bonus. I can make episodes 50 minutes or an hour and 10 minutes. I can have dinner parties at my house and film that. I wanted to go to Tokyo, Mexico City, Russia, India, and they let me do all of that. I've been able to document everything I'm doing while doing it. It's like going to school and getting paid to get an education. The only disadvantage—and this isn't Netflix-related—is being beholden to a studio. I prefer to be outside a studio, out of my comfort zone.

PLAYBOY: *Chelsea* has taken a turn toward the political. Were you always into politics, or was Trump the reason for the change?

HANDLER: I like getting informed about politics, this election and what has transpired. I feel passionate about it. Right now, with the political landscape, there's so much I want to do. I've been doing town-hall talks all over the country. I want to campaign for a lot of people in the midterm elections. I just like sticking up for the underdog. People would say, "Oh, she's a bully. She makes fun". No, I was calling out

people who I felt were acting like assholes. When I'm calling out Lindsay Lohan and Paris Hilton, those are the people who deserve to be taken down a notch. They're behaving badly, and they're irresponsible. Now that this administration is behaving badly, and Trump is behaving badly, whenever I think anything's unjust, I like to get loud about it. I want everybody to be treated the same way.

PLAYBOY: What do you think of this presidency so far?

HANDLER: Resign, please. Spare us the rest of your presidency. I think it's an abomination. I think if there were a way to erase a presidency, I would. Or at least not acknowledge that this one happened. I believe he'll be impeached. I think there's no way he can sustain this. He's constantly breaking laws, and he has no idea how to live in any sort of legal parameter. Everyone needs to stand up and fight right now.

PLAYBOY: When Trump won, I think you spent the entire night and the next day crying. How do

IN MY ENTIRE ADULT LIFE I DON'T THINK I'VE EVER MASTURBATED. I'M TOO EMBARRASSED. I DON'T EVEN GET THE CONCEPT.

you feel looking back on that?

HANDLER: I stand by that. I was in shock, you know? I don't think I was crying that night. I was just apoplectic. I didn't cry until the next day. I saw this man walking down the street in Brentwood, going to get a coffee or something with his son, and he was crying. I was like, "Okay, the world isn't over. This man's crying too". I think when men join the fight—like when a man is crying because Hillary Clinton lost the election—we're much better off than we were a long time ago. Men joining the conversation for women's equality is a tipping point.

PLAYBOY: If Hillary had won, do you think you would be mocking her on your talk show as much as you do Trump?

HANDLER: No, because she's an adult. I think she would have been a great president. I get that it's over, but I don't think there was as much to

make fun of, other than those outfits she wears. Where are those available?

PLAYBOY: I know you enjoy drinking. I heard that back in the day you would carry around bags of lemons wherever you went just in case you needed a quick drink. Is that true?

HANDLER: I used to carry around a little lemon squeezer for my drinks. I have since switched to lime, but I no longer carry it around. They usually have one.

PLAYBOY: Do you recall the most intoxicated you've ever been at your job?

HANDLER: You mean on air? No, I don't do that, usually. I've had a drink or a shot with a guest, but I've never been shit-faced on my own show. I have been when I was doing stand-up. I remember at one show, I think it was in Kansas City, somebody had given me an edible. Halfway through I wasn't feeling great. I was paranoid. I remember reading a review of the show on Twitter or something later, and it was like, "Oh God, *Chelsea* was hammered". The next show

you totally behave. And then the next show you get drunk again.

PLAYBOY: Has anyone ever tried to convince you that you had a drinking problem?

HANDLER: I've never been formally told that. No one has ever staged an intervention. I mean, people know that I'm a drinker and that I've always kind of advocated for being up front about who you are and not trying to be something you're not, you know? There have been nights when I definitely should have gone home a lot earlier than I did, for sure. But I don't think anybody's ever come up to me and said, "We've got to talk about your drinking problem".

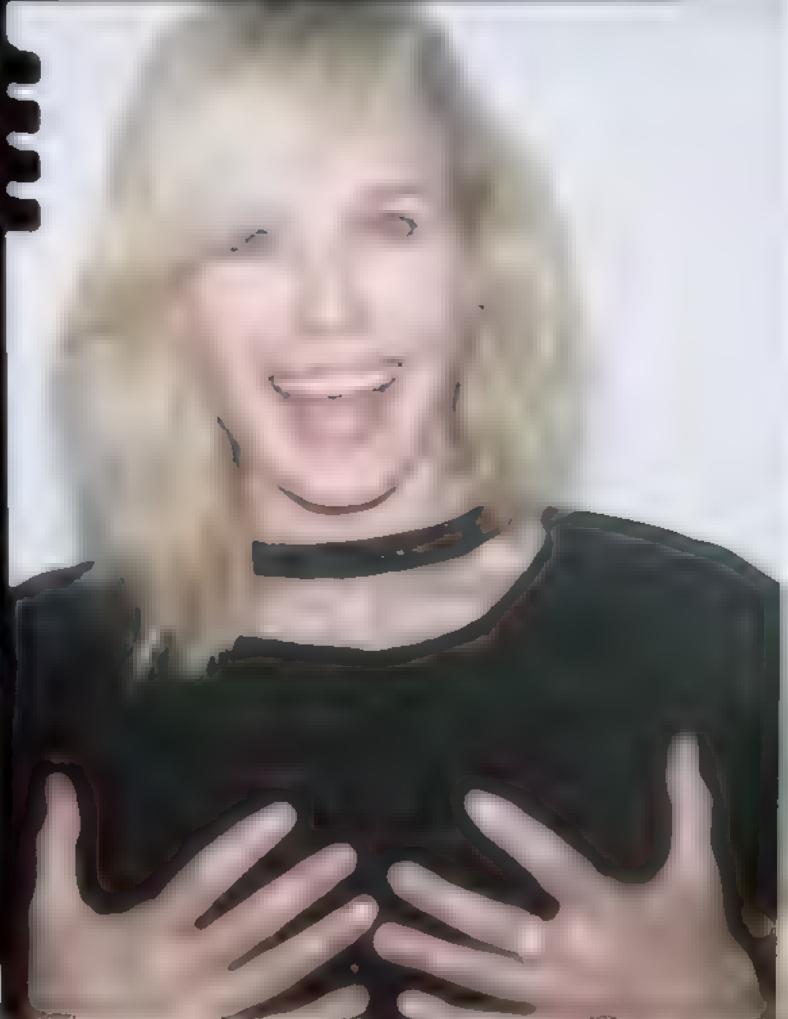
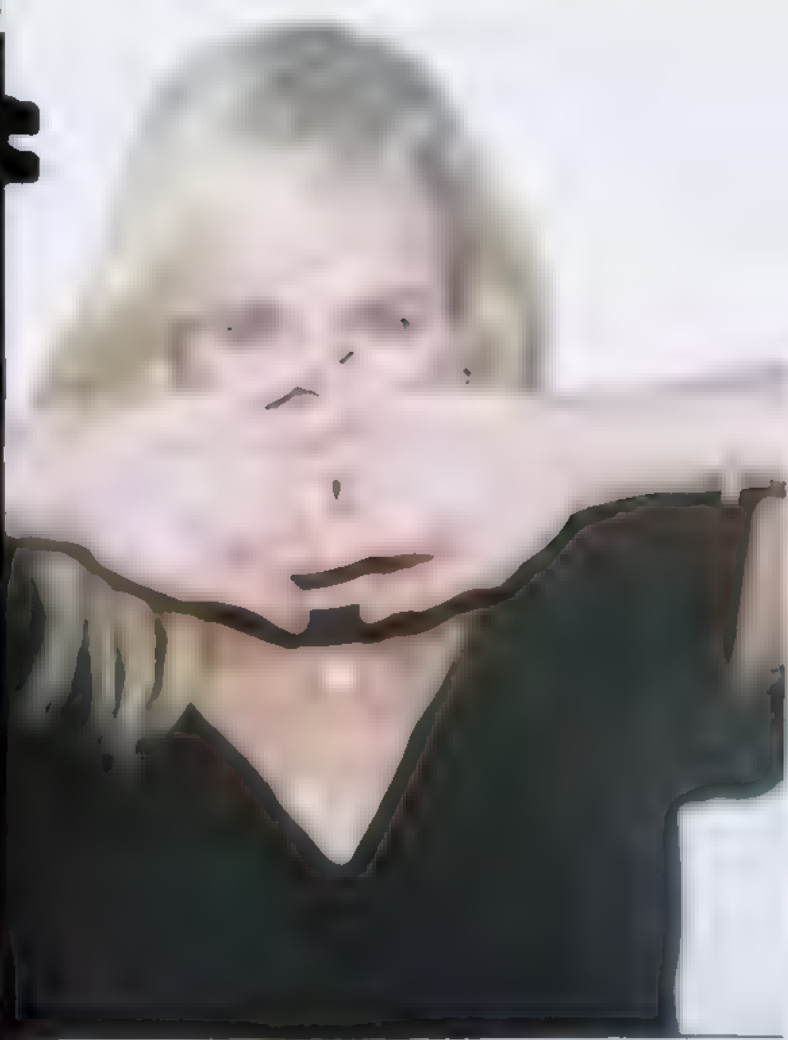
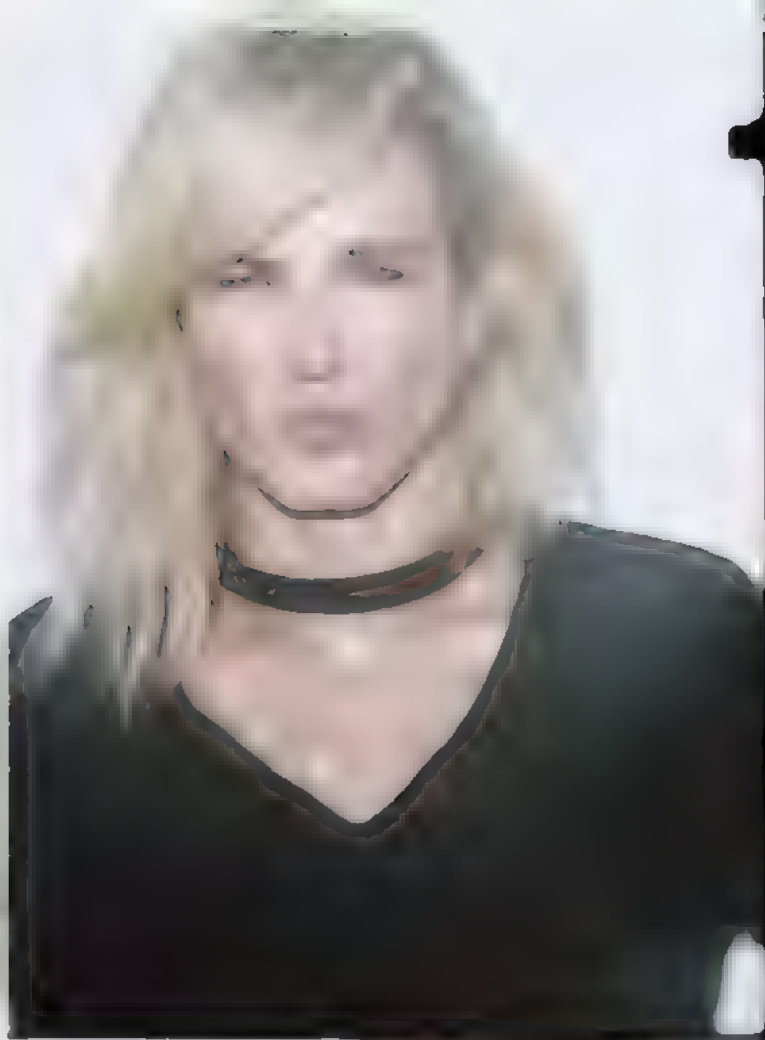
drinking problem".

PLAYBOY: Have you ever been to Alcoholics Anonymous?

HANDLER: No, I had a boyfriend who said to me, "You never want to abuse alcohol because you never want to have to give it up". And I was like, "Hey, that's a great idea". But I definitely did abuse it, I mean, I love alcohol. It just takes the edge off. It makes everything a little bit more fun too.

PLAYBOY: After you were pulled over for driving under the influence, what was your experience in jail like?

HANDLER: I got pulled over literally about a block after I'd passed my own apartment because I was shit-faced. I learned that lesson the hard way. I was in jail for about 36 hours, in the Sybil Brand Institute. It was awful. It was horrendous. It was the grossest thing I'd ever been around. I





couldn't believe it. People were trading tampons for mustard and mayonnaise. You go to the bathroom and try not to make eye contact with anybody. It was scary and depressing. I will not drink and drive ever again.

PLAYBOY: I watched you drink ayahuasca on *Chelsea Does*. It seemed to be traumatising for you. Do you like psychedelic drugs?

HANDLER: I do. I like getting high on drugs. I love mushrooms, but I don't do them as frequently. Drinking is my favorite, I love a cocktail. I try not to drink two nights a week. It's such a bummer. I don't think I was traumatised by the ayahuasca. I liked it because it brought out my relationship with my sister and made me take into account how she felt about me and the way I was treating her. But it's not my favourite kind of drug—first of all, because you have to vomit. Then I felt completely in control the whole time. You see everything that's positive. You're overwhelmed with love. You see this phantasmagoria, a quick fast-forward flash of your childhood and your entire life.

PLAYBOY: I did mushrooms and acid in college, and it was nothing like that.

HANDLER: No, this is different. It's not social. You need to be kind of isolated, and it's your own experience. For me, my childhood just played out with me watching myself. It was going really fast. I saw childhood animals, like Poopsie Woopsie and Mutley, that I'd forgotten about. I also envisioned my sister and me on Martha's Vineyard in the summers. We liked to tip each other on kayaks. We were laughing so hard we peed in our pants when we were jumping off the dock. All that laughter, just watching it from afar and seeing us as kids was incredible.

PLAYBOY: How was your trip to South Africa this year?

HANDLER: I was on a safari for about four days with Charlize Theron, her mom, my cousin and my best friend, Mary McCormack. I went for the Charlize Theron Africa Outreach Project, or CTAOP. She gives money to different grants in different parts of South Africa for young people to get sexual education and sexual protection.

PLAYBOY: What did you learn there?

HANDLER: That rape is rampant. South Africa has the highest HIV rate in the world. It's frowned upon there to ask a boyfriend to use a condom because you're thought of as a whore if you've had sex before. So these girls have unprotected sex because they don't want anyone to judge them, and then they get AIDS. A lot of them have older men who are taking care of them, and they don't have access to education like we do. CTAOP provides grants to all these communities

that need an afterschool place for girls to go. It's a safe environment to hang out, motivate and support each other. My friend Mary always says, "You don't have to be somebody's best friend, but treat every girl like she's a sister."

PLAYBOY: Our society seems to have progressed in terms of women coming out and talking about sexual assault and rape. Do you think we'll see more progress in the future?

HANDLER: Well, it's nothing you can get away from. When you read the statistics, it happens all the time, every single day. It's happening to people right now. And the idea that Betsy DeVos, our secretary of education, is overturning rules in order to protect rapists is horrifying. The conversation can't go away. Change doesn't necessarily happen when you want it to, but it does happen. Conversations are important, and again, having men join that conversation is



important.

PLAYBOY: You were sexual even at a young age. In the third grade you went to a masturbation party and got yourself off every chance you could. Do you think that shaped how you express yourself sexually?

HANDLER: It turned into a masturbation sleepover party. We called it "the feeling". It was a bunch of eight-year-old girls, and we were just learning how to masturbate. We were rubbing our vaginas over our clothes. It wasn't a vagina party at all. It was basically like playing doctor, but no one was touching each other, thankfully.

PLAYBOY: Do you masturbate?

HANDLER: In my entire adult life I don't think

I've ever masturbated. I'm too embarrassed. If I have it's been more than 10 years. First of all, I don't have the f*cking time. Second, it seems depressing. If I have 10 minutes, I'm sleeping. I'm not f*cking jerking off. It seems depressing to jerk off in your bed, come and then what? I don't even get the concept. And I'm not that horny, so it's not part of my repertoire, I'm horny if I'm into somebody, but I'm not horny if I'm not. I'm not boy crazy.

PLAYBOY: You said on an episode of *Chelsea Does* that you never wanted to get married and that it was nausea-inducing to think about. Do you think if you found the "right person" you would feel differently?

HANDLER: I think that by remaining single for so long I definitely dodged a bullet. If I were to meet somebody I was that in love with now, I would be more open to the idea. I think the older

you get, the fewer obvious mistakes you make. But I don't think the older you are, the better the decisions you make when choosing somebody. If I were to date somebody now, they would have to be a spectacular human being for me to even consider marriage. I'm not saying it's not going to happen, but I'm not somebody who is waiting and hoping.

PLAYBOY: Have you ever been in love?

HANDLER: Yeah, absolutely. I was in love with Ted. Four years, I better have been. I was totally head over heels in love with him. I didn't marry him, but I was young, you know? That was my first big love affair. And then I was in love with another guy I dated. People fall in and out of love all the time. It's hard to maintain that level of adoration, especially when you put everything into it and then people grow apart.

PLAYBOY: How much did sex matter to you at 21, and how much does it matter now?

HANDLER: It mattered a lot more to me at 21. It was more of a conquest thing back then. Now I can take it or leave it. I don't hang my hat on it. If I go on vacation and don't hook up with a guy, I'm not like, "Oh, that was a failure". When I was 21, it was like, "I've got to hook up, I've got to hook up. Who's this guy? Who's this guy?"

PLAYBOY: You use dating apps like Tinder and Raya. Has anything gone terribly wrong on one of those dates?

HANDLER: I definitely go to extreme lengths to get rid of some men, and it's not necessary. I make up too many stories. I just need to be more direct. I have a hard time saying "I'm not into you." The last time I made a big spectacle out of trying to blow somebody off, it bit me in the ass. I was in New Zealand, and I lied to a guy because I realized I wasn't into him after he'd flown there



to meet me. I told him my relative was dying and I had to fly back to California. I told him I'd taken off two hours before, and he walked right by me while I was sitting at a dock having a drink with my assistant. He walked right up to me and was like, "I thought you were going back home". I told him the plane was delayed. At that point it was like, keep walking. You should've seen the look on my assistant's face. I've learned the hard way that I shouldn't lie. The only time I lie is when I'm trying to get away from a guy. It turns into a fucking nightmare. I mean, I've planned weddings that haven't happened. It's ridiculous.

PLAYBOY: Would it be an issue for you to date a man who is less famous or less successful than you?

HANDLER: I want somebody who's got their shit together. I don't need someone who has more money or more success than I do, but I need you to not be trying to figure out what you're going to do with your life. You've got to have a job, have ambition, drive and be passionate about things. I would love to date somebody who has nothing in common with me. But it's not hot when somebody's not into life.

PLAYBOY: Do you have rules for yourself, such as not sleeping right away with somebody you really like?

HANDLER: No, I have no rules. I want to sleep with them as soon as possible to find out if I want to sleep with them again, or if there's anything at all to talk about.

PLAYBOY: You claim to feel terrible for men who have small penises. Have you ever had sex with a man who wasn't well-endowed? Did you enjoy it?

HANDLER: I have, and I did not enjoy it. It was horrifying. I was doing it to make an ex-boyfriend jealous, and it was even worse. I couldn't believe it. He had absolutely no penis. This is when I was 19 or 20. I must have told everyone I know because I was so worried. I was wondering how many small penises are in the world. Like, what if half the men out there have small penises? But I've run into only two small penises in my entire life. Like really small. Ones that were unmanageable or unworkable.

PLAYBOY: You seem comfortable with your body, and you even post naked photos of yourself. Are you as confident as you seem?

HANDLER: I have insecurities, but I'm pretty confident. I know that insecurity is a feeling and not a reality. I know when to shut up the voice in my head, and when I'm being irrational or childlike. But overall, I have a lot of confidence

in what I've learned, also, the way I look, the way I take care of myself and the way I push myself physically to work out and eat right. I don't nail that, but I'm confident in my friendships and the way I treat people. When you really get a handle on yourself, you know the things you're good at and you amplify them.

PLAYBOY: You told Barbara Walters you aren't a lesbian. But have you ever been with a woman?

HANDLER: Yeah, but I was really fucked-up. I don't know if I would be with a woman when I was sober. It was more of, you know, being really drunk, and we were with a guy. But yes, I've been with a girl. More than once, when I was younger. I haven't done that in a long time. But I get why people do it. It's fun. It's like when you're really sexual and you're experimenting and seeing if that's what you're into.

PLAYBOY: What was it like to go down on a woman?

HANDLER: I don't know that I ended up doing that. It definitely happened to me. When it was

WOMEN ARE JUST SANER. I DON'T THINK WE NEED TO FIRE ROCKETS OVERSEAS TO SHOW THAT WE HAVE A BIG VAGINA.

my turn, I was like, "I'm going, good night. That's what you have the guy there for". That memory is foggy, so.

PLAYBOY: Are you into anal sex?

HANDLER: No, I'm not. I did that once or twice, and for a week after my ass was broken. *Eek*. But a lot of girls love it. I mean, regular sex sometimes hurts. So I don't know what my butt's doing.

PLAYBOY: You penned an article in **PLAYBOY** last year about having not one, as previously stated, but two abortions, which became a headline all over the internet. What did you think of that response?

HANDLER: I was trying not to think of the response and trying to really be honest, not just for Planned Parenthood but for women who have been through a similar situation. I'm so grateful that I had access to an abortion. I'm not proud of it, but I think it's important to disclose that kind of information and let people know they're not

alone. Other girls have had that experience or have had it more than once. And you're not a slut, you're not a whore, you're not anything. You're just somebody who made a mistake and you weren't responsible.

PLAYBOY: Do you remember how you felt when you were going through that at 16?

HANDLER: I was an idiot, I was so mad at my dad. I was dating some drug dealer. I don't know what I was thinking. I think I was hoping for twins, I was so delusional. My parents were like, "There's no way you're having a child. You're getting an abortion." Then the second time I just went and got it. I didn't even tell them. I was on the wrong path in every way.

PLAYBOY: Do you think you would have an abortion if you got pregnant now?

HANDLER: Oh my God, yes. I don't feel because of my age I'm required to have a baby. I would feel like an asshole if I accidentally got pregnant at 42, but I would still have an abortion, on the lawn of Capitol Hill.

PLAYBOY: You said on your new show that everyone is talking about women's empowerment, but it's not about women taking over the world, it's just about being equal. What if we did take over the world?

HANDLER: I think the world would have a lot less crime. There would be a lot less guns, and there would be a lot less war. I think we have more empathy and compassion. I don't think women want people to suffer as much as men do. Women are just saner. I don't think we need to fire rockets overseas to show that we have a big vagina.

PLAYBOY: Why do you think things aren't equal?

HANDLER: I just think men get away with a lot more than women do. Men run all these companies, and men are at the top of every industry. If you look at Silicon Valley or Wall Street, or if you look at Hollywood, there are just more men than women controlling things. I don't think that's the end of the story, but it is a fact, and to not acknowledge that fact is to be delusional. Women have been fighting for equality since the beginning of time. Women have always been thought of as less than. It's only in very liberal, progressive circles that men can acknowledge that women belong and that we're an addition and not a takeaway, that women can be equal. Hillary didn't win, but she certainly got it ready for the next woman who's going to run.

PLAYBOY: Would you ever consider becoming a politician?

HANDLER: I will never, ever try to run for



office, but I will definitely help get people elected.

PLAYBOY: What has been your biggest failure?

HANDLER: I wouldn't regard this as a failure, but I would like to have handled myself with more aplomb when getting out of different relationships. I would like to have been more dignified instead of cutting people off without letting them know what was happening and throwing fits or looking through a guy's phone. That behaviour to me is embarrassing, but I don't know that it qualifies as a failure so much as growing up.

PLAYBOY: Are you emotionally immature?

HANDLER: Yeah, I was, and I probably still am. It's been a while since I've had a serious relationship. I'm more mature now, definitely. I have a pretty good group of close friends who are in healthy relationships. That's taught me a lot. I think if I were to find myself in a relationship again, I would take from all the close friends I've watched and definitely be a little more mature than I was the last time.

PLAYBOY: Do you think men are intimidated by you?

HANDLER: I would say "turned off" is a better description. I think men are pretty turned off by me. Older men get me, but men my own age are like, "Ugh, get her away from us." I'm just so loud, and I think they find that gross. They're definitely not knocking down my door. It's not like I'm bombarded with people asking me to go out. Men don't love women like me who are out there and outspoken. It's not necessarily the most attractive quality.

PLAYBOY: I disagree.

HANDLER: Well, thank you. You are not a man, unfortunately.

PLAYBOY: What's your favourite sexual experience?

HANDLER: I think the best sex you have is when you really love someone. Fooling around is fun, and it's great to have sex. I once hooked up with a guy in England, and we were in bed for 24 hours straight, having sex. It took my body probably four weeks to recover from that. So while I thought it was amazing at the time, it was painful afterwards because it was just a marathon of sex. It was fun, because it was impromptu and I didn't know the guy, but it wasn't intimate.

PLAYBOY: Do you have a conversation about sexually transmitted diseases and condoms before you have sex with someone?

HANDLER: Yeah, I try to. I can't say that I've

done it every single time. I feel like everybody has an STD at this point. Everyone's got everything, so it's almost like mixing batter again. I try to be responsible, but I'm not always the most responsible person. I have an IUD. If you're going to have sex without a condom, then all options are on the table. You either have to do it or not do it. I would advocate having the conversation and then using a condom.

PLAYBOY: Did you make the decision not to have children a long time ago?

HANDLER: I've never wanted any. I don't get it at all. I can't believe so many people want that. Like why? It's such a pain in the ass. My dream was just to have a great house. I wanted a *clean* house because my house growing up was always such a pigsty. I wanted cleaning ladies. I wanted a staff. I wanted to be able to go home and smoke a joint on my bed and listen to Neil Young. I do that all the time now. One night it was really windy and stormy, and I went home and lit a joint and just got super stoned. I thought, Oh f*ck, I'd better go lie down. So I went upstairs

I'D FEEL LIKE AN ASSHOLE IF I ACCIDENTALLY GOT PREGNANT AT 42, BUT I WOULD STILL HAVE AN ABORTION, ON THE LAWN OF CAPITOL HILL.

to my bedroom and was like, "You know what would be great? That f*cking Neil Young music." When I was growing up, my brothers and sisters always listened to *Harvest Moon*. I just went up there and was lying on the bed with the doors onto my balcony open, looking out on my pool. The drapes were blowing, and I was like, "This is fucking awesome." I was just sitting there with my dogs, going, "This is exactly what I hoped adulthood would be like. Not carpooling."

PLAYBOY: Are you a feminist?

HANDLER: Yeah, for sure. I associate feminism with activism, you know? I like being strong for women, being a proponent of women, surrounding myself with women. I like being supportive of all minorities. You need to be supportive of everybody in this world who's up against something. Feminism to me encompasses much more than just females. It's about being there for Muslims, Mexicans,

refugees, the handicapped, the LGBT community, the learning disabled. To me that's what feminism is.

PLAYBOY: Did those ideals ever conflict with making fun of other women on television?

HANDLER: No one's perfect. You're going to say things that aren't necessarily highbrow. As you get older, you definitely try to do that a little bit less, and before you open your mouth, you go, "You know what? That's not a necessary comment to make." Especially when Hillary lost the election. We have a real problem with women supporting women in this country. Forget sexism; it's women too. So I think being a feminist is about all those things.

PLAYBOY: I envisioned you being wild and crazy. You seem a lot more serious than I thought you'd be. Is that intentional?

HANDLER: Yeah, maybe. I feel seriously about the subject of politics, so I'm sure I come across as

more serious. I've seen that change in myself. I'm serious when I need to be. I'm also stupid when I need to be. But yes, when I'm at work, I like to get shit done.

PLAYBOY: You wrote your first book more than 10 years ago. What would the Chelsea then say to the Chelsea now?

HANDLER: Don't worry, because you're going to have a lot of money. You don't need to stress out about everything.

Also, you're going to be able to take care of all the people you want to take care of.

PLAYBOY: Do you fear death because of what happened to your family?

HANDLER: No. After you're 40 you start to go, "Okay, wait a second. I'm not going to be here forever." I definitely felt immortal for a long time, and I don't feel that way anymore. I just hope it's quick. But even if I died tomorrow, I really f*cking feel like I've hit it out of the park in terms of what I wanted to do and where I came from. To be honest, I never really struggled. I'm a white, blonde-haired girl who's halfway decent looking, so life has been pretty f*cking sweet for me. Now I'm at a point in my life when I've realised, "Okay, you need to talk more to people who have had different experiences and champion them and be responsible for that. Use your platform for something good". It's just that when your whole life is about you, it's nice to get away from yourself.

DORÉ DAUBIN

Text by **JASON FLEETWOOD** *Photography by* **ARTHUR ST. JOHN**







What is your name?

Doré (it has to have the accent mark) Daubin.

What is your ethnicity?

French and Irish.

What is your zodiac sign?

I'm a Capricorn.

Where are you from?

I am from California, born and raised outside of San Francisco.

What is your career goal?

I am currently pursuing a degree in pre-law.

Describe yourself.

I am vivacious, strong but very feminine.

What is your favourite movie?

My favourite movies are Drive and the movie Gia.

Favourite actor?

Jake Gyllenhaal and Monica Bellucci.

What is your favourite vacation destination?

Tuscany, Italy.

What type of music do you mostly listen to?

Romantic R&B.

What are some of your turn-ons in a man?

I like a man who is hardworking, trustworthy and has old-fashioned values. I find it very attractive when a man is protective. I have always had a soft spot for a man that is humble.

What about turn-offs?

Men who lie and men that aren't kind to animals.

What are some of your hobbies?

Poetry, real estate, and belly dancing. I feel most alive when I'm dancing in the studio or on stage.

Favourite food?

Greek and Italian cuisine.

Do you like outdoor adventures?

Yes, I love camping in the summertime and snowboarding in the winter.

What is your favourite holiday?

Valentine's Day.

Tell us something about you nobody else knows.

I really like classic cars especially the 1967 Pontiac Firebird.















20Q

JAMES CORDEN

In a few years, the British triple threat has become one of late-night TV's most vital voices. Here, he recounts his journey from High Wycombe dreamer to household name

By **ALEX SCORDELIS** Photographed by **GAVIN BOND**

Q1: How old were you when you realised you wanted to be a performer?

CORDEN: I remember it clear as day. It was my little sister Ruth's christening, and I was three and a half. We were up on a platform, at the altar, in the front of the hall. I couldn't really see what was going on, so a Salvation Army officer grabbed a chair and said, "Here, stand on this." And then I remember so vividly looking out into the auditorium. There were probably 16 people in attendance, but it felt like a thousand. I just started making faces and turning around and putting my head between my legs. But what I really remember is when the christening was finished and we went back and joined the congregation, and I was sitting between my parents, staring at someone's back. I had a very definite feeling of this is boring in comparison to that. Up there onstage? Fun. Down here? Boring. I realised I wanted to be up there as much as possible.

Q2: That playfulness is very much in evidence on *The Late Late Show*. Have the recent changes in the American political landscape made you rethink the show's tone?

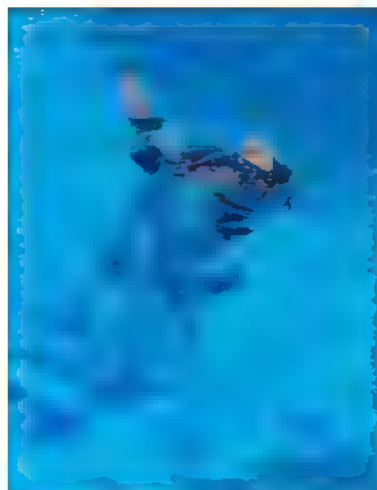
CORDEN: Of course. You don't even have to sit down and have that conversation; you just feel it organically. If you're going to do a TV show every day, you've got to change with the plate lines as they shift. I don't think our audience wants us to constantly press the same button, so when we feel

unpassioned or enraged about a certain moment, we ask, "What is the way our show will tackle this?" When Trump tweeted about banning transgender people in the military, we came up with this idea of doing a song to Nat King Cole's "L-O-V-E" and calling it "L-G-B-T." That happened at 11AM, and we shot it at 5:30PM. We've got to write it, record it, build a set, choreograph it, find a tux somewhere, book a Steadicam and do it. We always want our show to take those swings when things happen.

Q3: In early 2015, when you took over *The Late Late Show*, most Americans didn't know who you were. How does American fame differ from UK fame?

CORDEN: I'd say most Americans don't know who I am now. But fame is probably the same everywhere. I think I'm better equipped to deal with this first flush of fame in the US than I was when I got famous in Britain. There's a great quote, I think from Bill Murray, that goes something like "When someone gets famous, you've got to give them 18 months of good grace". Because they're going to be an asshole for a bit. Their whole f*cking world

has changed, and so many people are telling them they're amazing. If after those 18 months they're still a prick, then they're probably a prick. Or they'll recalibrate and say, "Whoa, I'm losing my way here". That's what happened to me at home. Not that I became a prick—I'm sure some people would disagree—but fame's a really intoxicating thing.





Q4: You went to the US to star in the Broadway show *The History Boys*. How did that job affect your sex life?

CORDEN: I can only speak for myself and say that when you land in New York, there's no better city in the world to be if you start your working day at seven PM, finish at 10:30 PM and have no responsibilities. So myself and Dominic Cooper, who's now on *Preacher*. I feel like we just went out for five months. It was a phenomenal time in our lives, because you're dropped into this little world-Hell's Kitchen, the theatre district-which is the best 12 blocks in the world. There's a high density of (a) dancers and (b) gay men. So if you're young, straight, English and in the hottest play in New York City, you're gonna get laid. That's it! I'd basically pick up the women Dominic didn't want, but I was more than happy with that.

Q5: *Carpool Karaoke* went from a one-off bit to a flagship show for Apple Music. What has that journey been like?

CORDEN: I will forever be grateful that, one day in our office, we said, "Is there something about LA and traffic?" We'd been talking about a bit I'd done with George Michael where we were singing in a car, and it just sort of fell out: carpool karaoke. We looked around the room and said, "Is that an idea? That feels like an idea". And you know, f*ck, two days ago we put out this six-minute *Carpool Karaoke* clip of me and Will Smith. Across Facebook and YouTube it had been watched 23 million times in just 19 hours- which is f*cking ridiculous. I can't get my head around that. I'm just thrilled that people like it, I guess. And it serves as a gateway drug to our show: When people watch *Carpool Karaoke* online, the views on the rest of our clips increase as well.

Q6: Is there another *Late Late Show* segment that you wish got the same attention as *Carpool Karaoke*?

CORDEN: We do this f*cking crazy bit called "Dogs in Sunglasses". We basically just show a picture of a dog in sunglasses, and then we say, "We all look at pictures of dogs in sunglasses. But so often we're thinking, Who is that dog, and what's going on in its mind? We're going to u lock that right now". It's just stupid, and I enjoy it so much.

Q7: What advice do you wish someone had

given you about hosting a late-night talk show?

CORDEN: The overwhelming advice I got was "You just need to be yourself, and the show needs to be a reflection of who you are". And I think ours is. Lots of people talk about how tired you'll get, which I don't buy into. I have no time for moaning about being tired when I get to host a TV show. It's a privilege to be tired. If I wasn't doing this, if it hadn't panned out and I was back in High Wycombe doing amateur dramatics and working in a bakery, I would swap everything for the opportunity to be tired doing this.

Q8: In a segment with Kendall Jenner on *The Late Late Show* last year, you chose to eat cod sperm rather than say whether you love your mom or your dad more. I have an

THE FIRST THING
YOU'VE GOT TO
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ABOUT YOU.

easier question: From which parent did you get your sense of humour?

CORDEN: My dad, for sure. My whole family are performers. People meet my sisters and they say to me, "Oh, you're the quiet one". But it all comes from my dad.

Q9: You've hosted a lot of award shows and are returning as host of the Grammys next year. What's the most stressful moment you've faced as a host?

CORDEN: The Grammys is an odd show to host because you're really onstage for only 23 minutes, and it's a three-hour broadcast. It's not as stressful as hosting the Oscars-which is not to say that it's

easy. It's a much harder room. You're in a 20 000-seat arena, trying to be the eyes and ears of an audience. The best thing about hosting the Grammys is the week leading up to the ceremony, when you get to watch the performers rehearse in an empty arena. It feels like an auction prize.

Q10: What kind of skills does award-show hosting require?

CORDEN: The first thing you've got to do is not make it all about you. You've got to understand that this event could absolutely happen without you if it wasn't televised. It's similar to a dinner party. All these people could meet up without you; it just so happens that it's at your house on that day. So what you can't do is say, "Guys, aren't I amazing?" You've got to make it about the food. And when it's over, you've got to let everybody go quickly. You can't have another drink and think everyone wants to hear that story about how you met such-and-such. Because no one ever left a dinner party saying, "I wish that went longer".

Q11: You're a stylish guy. What's your fashion philosophy?

CORDEN: There's a dress code among big guys: Look like you're on your way to a barbeque or like you just left a barbeque. And I want to say, it doesn't have to be like this, guys! You don't have to wear just Hawaiian shirts. You can try to bring some glamour to your style. It's not how big you are, it's how you're big.

Q12: In 2014 you starred in *Into the Woods*, which was a box-office success. But then you immediately started *The Late Late Show*. Was there something about being in a blockbuster film that wasn't to your liking?

CORDEN: I had already taken *The Late Late Show* before the movie came out. But look. All I've really wanted was to be creative every day. If you're acting in films, I don't know if that's your life every day. In fact, I know it isn't. There will be days in your life that are spent getting a shot where you're stepping out of a car and walking eight steps, stopping, doing it again, stopping, doing it again but slower, stopping, but this time can you look this way? Sure, okay. Cut! Slight problem with the light. We've got to do it again. That's a really weird way to spend your day. Think about it! I love acting so much, but right now, to go home to my family means more to me than anything. At this age in my children's lives- my son is six, my daughter, >>



IF YOU'RE
CHASING
RATINGS,
JUST GO ON
AMERICAN
NINJA
WARRIOR.





is two about to be three, and there's another child growing inside my wife as we speak—all I want is to be around them. It's all I care about, really. I don't know if I'm going to be lying on my deathbed going, "I wish I'd made one more indie film".

Q13: Imagine your agent came to you and said, "James, for the rest of your career you can only be either a stage actor, a film actor or a talk-show host". After telling him he's a terrible agent, what would you answer?

CORDEN: F*ckin' hell. To be clear, I've tried to do everything and anything in my life to never face this question. But I think I'd go with being a stage actor. At its best, a good theatrical experience beats everything else. Now, most theatrical experiences aren't that. If you see 10 plays, three of them you're going to be underwhelmed-dare I say, disappointed-by. Four of them you're going to be indifferent to, in the same way you're indifferent to lacrosse. Two of them you'll love, and one of them will stay with you for the rest of your life. I think watching a truly great play beats any film I've ever seen, and any TV show I've seen.

Q14: What has been your most memorable guest line-up on *The Late Late Show*?

CORDEN: We had a really good show once with Bill Hader, Zac Efron and Sir Ben Kingsley. It had just been announced that Zac Efron was going to shoot the *Baywatch* movie, and Ben Kingsley goes, "I'd play the drowning man". I say, "What would that look like if Zac is saving Sir Ben?" So Zac Efron's got his arm around Sir Ben Kingsley's shoulder, and he's doing a swimming motion. Bill Hader gets on all fours, puts a hand on his head and pretends to be a shark. I just sit back and go, "This is ludicrous." If I'd pitched their publicists and said, "What I'd love to happen is Zac will rescue Ben Kingsley and Bill will be a shark", that's never getting through. But if it happens as an organic moment, it's lovely.

Q15: With the perennial talk about "the war for late night", do you feel competitive with other hosts?

CORDEN: I don't understand it. If you're chasing ratings, just go on *American Ninja Warrior*. You'll get the most eyeballs in the world. I think relevance is key. To be relevant, and to be saying or doing something new—that's all I'm interested in doing.

Q16: How many late-show hosts are in your phone contacts?

CORDEN: All of them. Stephen Colbert has been an unbelievable person to go through this with. Seth Meyers, you'll never find anyone who says they don't like him. I have lots of contact



with Jimmy Fallon. I love Jimmy Kimmel, and Conan O'Brien too. He lives on my road, or rather, I should say I live on his road.

Q17: Do you see yourself hosting a late-night talk show for decades like Carson, Leno and Letterman?

CORDEN: No. Do I see myself doing this in 25 years, when I'm in my 60s? No, I don't think I could. I don't ever want the show to become predictable. That's not to say I won't do it for longer than my current contract; I just have no idea.

Q18: Do you have any rituals you perform before you go onstage?

CORDEN: Yeah, but I have to be careful, because when I was in *One Man, Two Guvnors* on the West End and Broadway, it got out of f*cking control. I had about 14 things I had to do, which involved making sure socks were in a certain order, getting dressed at a certain time, being in costume by a certain time. The only ritual I have now is, before the show I talk to the audience, then I do a walk around the back of the stage and I have to do a high-five with everyone in the corridor. Then I talk to Ben Winston, my Executive Producer and best friend, in my ear. He says, "You good?" I say, "Yeah". In the early shows he'd say, "You've got this." Now it's like, "You going out to dinner after the show?"

Q19: You recently did some voice work in *The Emoji Movie*, one of the most critically maligned films of the year. Do you take bad reviews to heart?

CORDEN: I don't know if *The Emoji Movie* is worse than most animation. I watch a lot of animated films because I have two young children, and I'd go so far as to say it's better than some of them. I just think that if you're a film critic, a film's got to be f*cking amazing for you to say it's just okay. I understand that. Also, doing *The Emoji Movie* took eight hours of my life, so I'm not sitting here going, "Oh, man, devastating." I don't think anyone involved is. It's playing to the audience it was made for, which I don't think is a film critic at *The Guardian*.

Q20: Adele, whose *Carpool Karaoke* clip has more than 166 million YouTube views, has an Oscar and a Grammy.

You have a Tony and an Emmy. Which of you is going to get the EGOT—winning an Emmy, a Grammy, an Oscar and a Tony—first?

CORDEN: It's going to be a tight race. She could get an Emmy in a heartbeat, but to get a Tony, you've got to commit to a Broadway run, and that's a lot. If I'm Adele, I don't know if I'm saying, "Get me a nine-month run on Broadway". At the same time, the odds of me winning an Academy Award are the longest ever. So I have to say, I back Adele over me every day of the week. ■



SISTERS OF THE CAM

How a Middle American family was nearly torn asunder between fundamentalism and the internet's wild frontier—and how its three daughters found both cam-girl glory and a measure of grace

Behind a half-closed door inside a basement apartment in Cambridge, Massachusetts, USA, 25-year-old Aella pads across a fading white carpet. She's dressed in a black thong leotard and matching thigh-high stockings, with unblemished ivory skin and wavy brown hair hanging down to her ribs. As she sets up a chair in the middle of the room, a black cat slinks across the windowsill.

She moves to stand in front of her laptop, which has a Logitech Brio camera clipped to the top. Two lopsided circles of string lights hang on the wall behind the screen, bathing her in a soft white glow. It's 8:47PM Eastern Standard Time, and Aella tugs up her stockings, then hops from one foot to another, shakes out her hands, rolls her neck and tosses her hair.

"Outcome independence", she says to herself. "It doesn't matter what the outcome is."

She places a black *Clockwork Orange*-type hat on her head, flicks on the camera and positions her index finger above the laptop's return key.

"Okay", she says, "here we go!"

Three days later, in a sparsely decorated bedroom in Nampa, Idaho, 18-year-old Gerard sits cross-legged on her bed. Unlike Aella, her oldest sister, she isn't dressed for maximum sex appeal. Despite being five-foot-seven and having the physique of a runway model, she wears a full-size banana costume that conceals her entire torso and her long platinum hair, so that only her face is visible. Her eyelids are coated in red and blue shadow, false lashes swish with every blink, and cerulean polka dots adorn her temples.

At 6:15PM Mountain Time, she closes the

blinds and adjusts her laptop screen. "I'm excited for tonight!" she says, opening a browser. "It's gonna be good."

On another night, several time zones away, 22-year-old Rose is on a beach in Kobe, Japan. The sky is a stunning black-blue as the sun fades behind the water, and Rose—who has recently shaved one side of her head so her waist-length black hair falls mostly to the left—is dressed in a string bikini. Her mother, a conservative Christian homemaker, is visiting to help her middle daughter with the unexpectedly difficult move to a new country. The two of them can't help but notice the lovely setting.

"The lighting is so pretty", Rose's mom says. "Let's take some pictures of you."

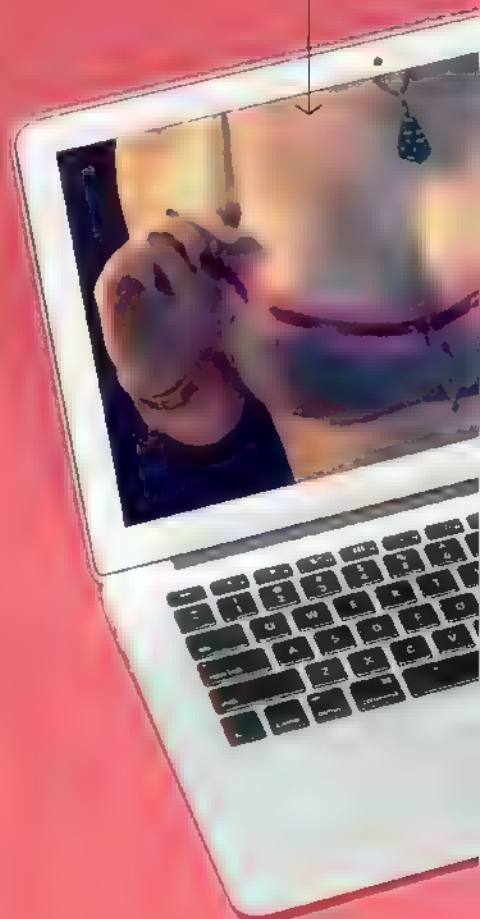
These are the Jones sisters, ranging up to seven years apart in age and, at various times, more than 8000 kilometres away from one another (The family's last name has been changed for this story). As children, though, they were together constantly, homeschooled by their mother as their father preached the word of God. They were forbidden from talking to non-believers, were made to dress modestly and were rarely exposed to pop culture.

For most of their childhood they stayed in line. But as they got older, they began to push boundaries. Even as their parents tried to rein them in, the sisters travelled away from home, dressed how they wanted and explored ideas outside of Christianity. And then they did perhaps the last thing their parents expected, and perhaps the primary thing they were trying to prevent

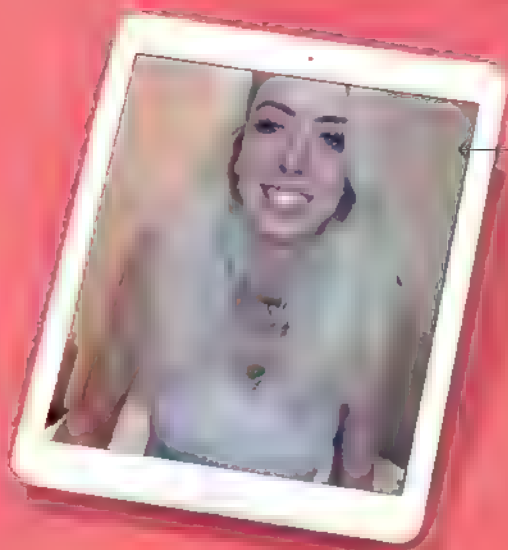
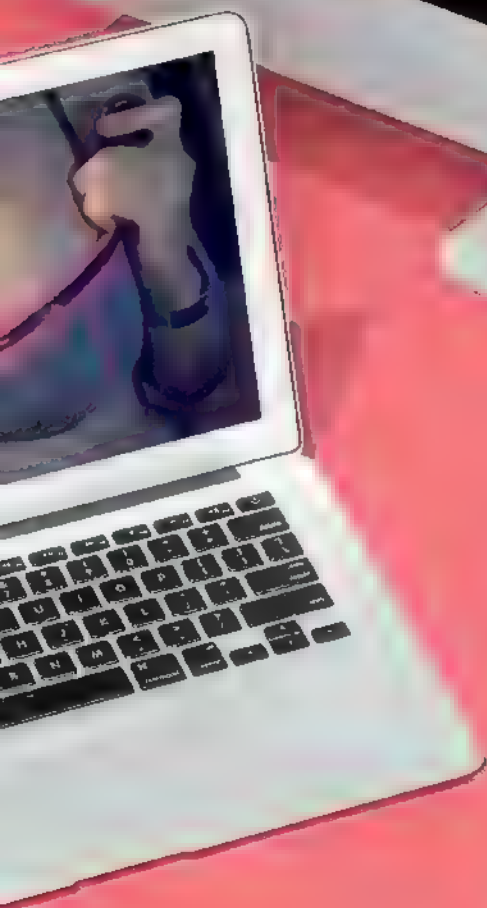
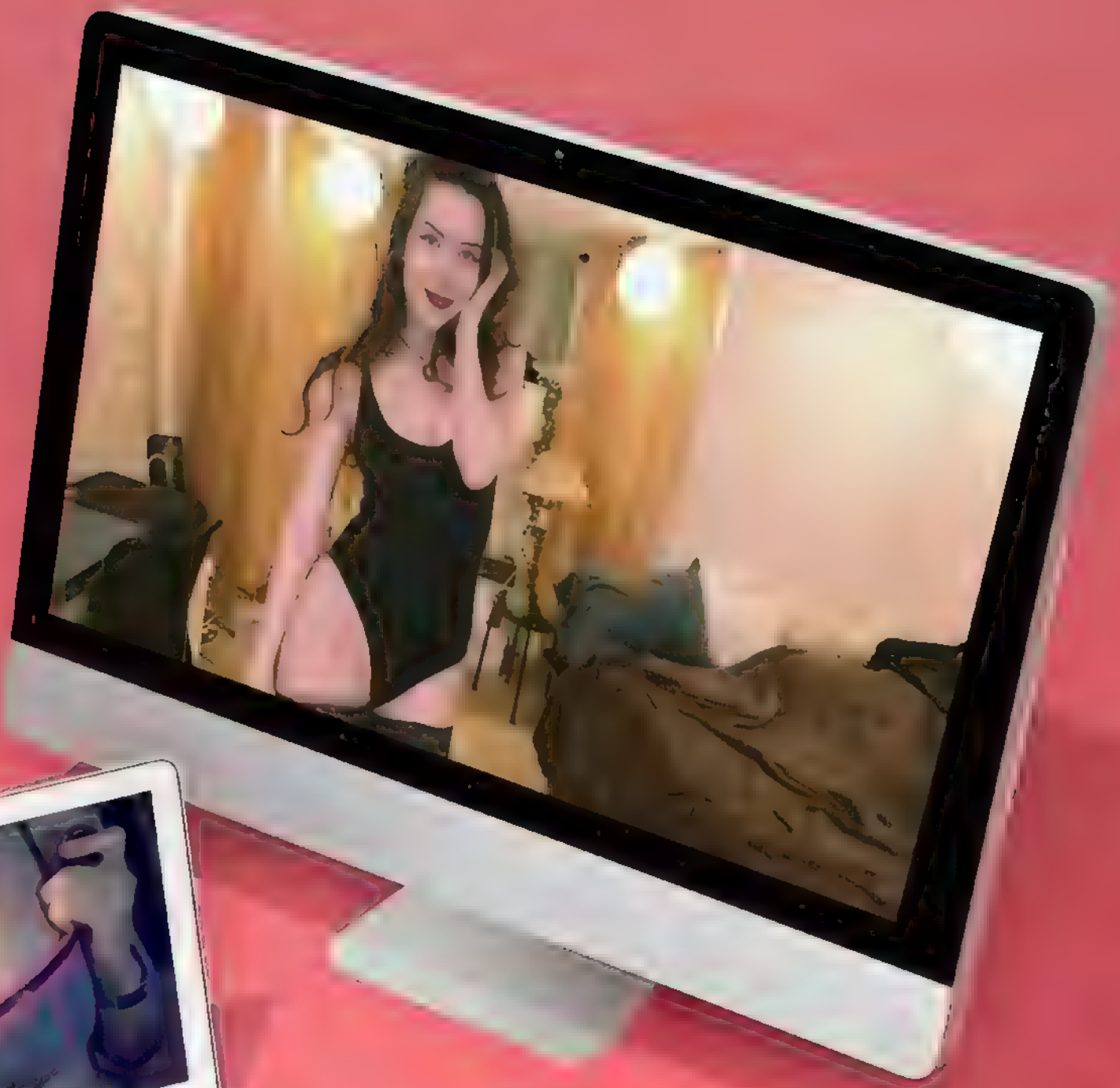
**BY STEPHEN
REBELLO**

ROSE

The globe-trotting
middle child



PHOTOGRAPHY BY SCOTT E CAMERON



ROSE

The youngest and
most conflicted



One by one, they registered for accounts on MyFreeCams.com, an adults-only webcam site through which thousands of people across the world broadcast amateur content from their homes. (In a late-breaking twist, Aella quit camming just before press time, after five years and hundreds of thousands of dollars earned. She's now focused on two start-ups: a vendor of remote-controlled bondage devices, and a pay-to-play dating site.)

Each sister struggled with the contradictions between camming and Christianity, but the more they pursued the former, the more they learned about themselves and the world outside the church. The path they've carved is twisting and bumpy and sometimes hazardous. Had Aella, the oldest, not borne the brunt of her parents' religiosity, the sisters might never have travelled that path at all. But bear it she did, until it became intolerable, and that's when the Joneses' values were exposed to the lawless wilds of the internet. Not one family member would come out of it unchanged.

...

Nampa is 32 kilometres west of Boise, a straight shot down Interstate 84. It's the kind of place where you will almost definitely run into someone you know at one of the dive bars or mom-and-pop restaurants in the quaint downtown, an area surrounded for miles by middle-class housing developments, sprawling farms, plenty of wildlife and churches. So many churches. Then again, Nampa is the kind of place that makes you want to believe. The sky and its preposterous peaches and pinks and starlight blues, the unfathomable expanses of flatland, the streaks of sunlight that shoot straight through the clouds all the way down to the ground in a way that you, a nonbeliever, almost wish they wouldn't because they look so damn much like messages from heaven.

It was here in Nampa that the Jones girls were raised, in a two-story house on a cul-de-sac in the northeast area of town. Their father is a well-known and highly respected Christian apologist, radio host and public debater. The family religion isn't a particular denomination, rather, they're part of a fundamentalist Christian community that believes the Bible is the literal word of God.

"What I do", Jones tells me over the phone, "is establish and defend the Christian faith against everything else. I've been doing this for 37 years. I could sit with you and prove to you that God exists, and you would agree".

All three of his daughters were devout—especially Aella. "I have a tendency to take things to an extreme", she says, "so I was *really* Christian. I wanted to love God. I was *down*".

Try as she might to do right, though, she sometimes made mistakes. Perhaps

unsurprisingly, this is where accounts of what happened inside the family home begin to differ. Jones and his wife believed in corporal punishment. Their two younger daughters speak of it in hushed tones, but Aella says she remembers it clearly. If orders were shirked, rules broken or lies detected, she says, the three sisters were hit with a rod nicknamed the "wisdom whacker".

"What was done to us was really brutal", she says. "They would hit pretty hard. They had a rule that if you screamed loud enough for the neighbours to hear, you got another one."

Jones disputes that account. While acknowledging that he used corporal punishment, he says it was "controlled, and I would not say excessive. Generically speaking, [it occurred] only after actions that were counter to what we said, where they knew what the issues were".

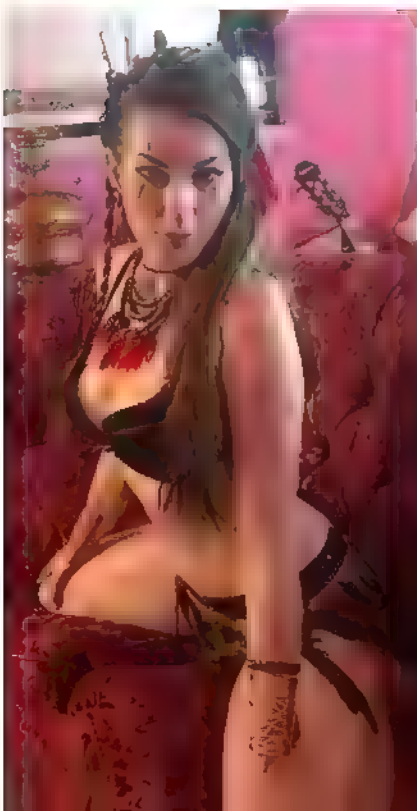
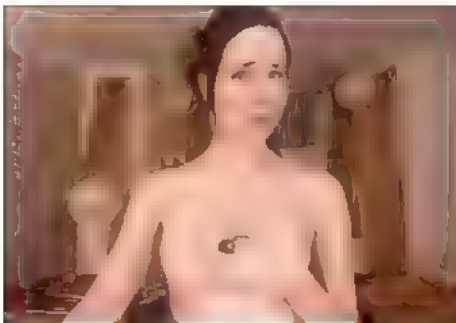
When Aella reached puberty, things got more complicated. Like most kids in the 1990s and 2000s, the girls grew up playing online games. (*Neopets*, released in 1999, was a favourite.) Those games often involved chatting with other players, and Aella's in-game bantering soon segued into instant messaging. In time, her online contacts became some of her closest friends. But when her parents found out, Aella says, they restricted her computer privileges, afraid she would learn bad behaviours. When she defied them and logged back on, they forbade her from talking online.

Her father says the punishment wasn't that harsh. "We didn't want her to talk to anybody willy-nilly", he says. "Any parent would be cautious about that. She was allowed, but with restrictions."

Either way, says Rose, "if you f*ck with your own kid's only source of friends, that is gonna kind of mess with their life".

Still trying to be the best Christian she could, Aella nevertheless found herself unable to tolerate the isolation—so she logged back on to connect with her web friends. "I was completely racked with guilt all the time", she says. "I hated myself for talking to them, but the desire was so strong to have connections with other people."

In the winter of 2009, things came to a head. One afternoon the family was driving through town, and Aella and her father began to argue. He declines to get into specifics when I ask him about the fight, but Aella, Rose and Gerard agree that things got ugly fast. Jones got out of the car and began shouting, and Aella, then 17, stood up to him. They got back in the car, but at that moment something in her snapped. After a lifetime of trying to be what her parents wanted, she couldn't force it any longer. As her father raged and her mother and sisters looked on, she flung open the car door, sprinted down the street to a friend's house and never went home again.



Clockwise from top: Aella, Gerard ("Just being my banana self ol") and Rose at work



"I LOVED THE RESPONSE I GOT. I FELL IN LOVE WITH CAMMING RIGHT AWAY."

"All of a sudden", says Gerard, "my older sister was gone".

...

The next few years in the Jones household were strange. For weeks after the car incident, no one talked about what had happened. But slowly the girls began to notice a shift in their father. When I tell him that over the phone, he goes quiet

"As any father would, I re-assessed a lot of things", he finally says. "I reached out to Aella and tried to make changes-you know, asking myself what I did wrong. In my own life I worked hard on my issues and tried to improve."

That change wasn't instantaneous, says Rose. But as the weeks and months went by, he became more lenient, less aggressive. The following year, Rose stopped homeschooling and attended a charter school for her sophomore year. When she was a senior, she transferred to a public school. That same year, Gerard entered public high school as a freshman, she stayed for all four years

For a while neither Rose nor Gerard knew much about what Aella was doing. And just as things were changing on the home front, so too were they changing elsewhere

The house that Aella ran to after the fight belonged to a friend, and for seven months she slept on the couch. Her newfound freedom was overwhelming, she would go to Walmart at three AM just because she could. Sometimes she would stand in a room in the home, looking around, pondering the fact that she could do anything, say anything, go anywhere

"It was like I'd been contained in a box, and suddenly the box was gone and I wasn't afraid to move anymore", she says, tearing up as she talks about it eight years later. "It just made me so happy"

The year after she left home, Aella moved to a small city in northern Idaho for college but ran out of money after one semester. She then moved to Boise and worked a succession of menial jobs. It was in 2012, after quitting a job at a factory where she worked 50-hour weeks and often started her day at three or four AM, that she vowed never to work for someone else again

Aella's transition from assembly-line worker to webcam model is, on its surface, straightforward. She had no financial safety net and was running out of money. A boyfriend tipped her off to cam sites, providing few details be-

yond "People watch you, live". After letting the idea marinate for a few months, she decided she had nothing to lose

For the uninitiated, cam shows work like this: A woman (it's usually a woman) in a room somewhere logs on to her cam account. It could be on MyFreeCams, LiveJasmin, Flirt4Free or any one of the dozens of other cam sites out there. Visitors to the site can click on the woman's avatar to go to her "room". The model then appears in a video chat box; viewers see and hear her. She, on the other hand, sees only viewers' screen names and a running log of their text chat. The chat is public, and viewers can communicate with one another, as well as with the model. She sets prices for various "topics"-tasks ranging from doing a shot of liquor to performing a full-on dildo show-and customers pay using "tokens", which are dollar amounts charged to their credit cards. Each cam room has its own feel, its own personality. The performers are all ages, sizes and colours and in all styles of dress

For Aella, a love of talking to people online was already well in place. And so, on a September evening in 2012, she decided to go for it. After slathering her face with make-up, she donned panties and a push-up bra. She lay on her roommate's bed, logged on to her freshly opened account and saw a message pop up:

"You're ready to broadcast."

"I was like, shit", she says. "I felt horrified. So I just got super drunk."

From there, things got foggy. Aella remembers asking the men in her cam room what she was supposed to do, and they proceeded to coach her through her first night. (The prices they set for themselves were "very low, in hindsight", she says.) It ended with a masturbation show, and when she woke up the next morning, \$60 had been deposited to her bank account. For a 20-year-old living in Idaho, it was an exhilarating amount of money-especially after just two hours of work.

"It seems modest, but I was like, That is incredible! I could totally live on \$60 a day", she says.

Just as she had once immersed herself in Christianity, Aella flung herself into camming. Working five to seven days a week for the first year, she hosted shows that became manic whirlwinds of nakedness, toys, liquor and props. She tried miming, playing the accordion

and belly dancing. She invented something called the "dinosaur moonwalk". Throughout that year she built a following she describes as "very nerdy". She also began networking with other cam girls, and in September 2013 she posted a self-staged photo set to Reddit's Gonewild community in which she stripped naked and pretended to be under attack by plastic garden gnomes. It became the most widely viewed set of the year, to date it has been seen nearly 4 million times

As Aella's popularity grew, a cam girl named Kate (she goes by AwesomeKate on MyFreeCams) stumbled into her room. "The first time I clicked on her room, she was playing the keyboard with her boobs", says Kate. "I was like, This is a cool person"

Kate and Aella became fast friends, and in 2014 they moved into a house in a lush, woodsy part of Seattle with two other cam girls. Things were turning around. Aella had found a way out of Nampa, out of isolation. And she wanted to share the good news.

...

As Aella was finding herself, her sisters were growing up. Gerard was flourishing in school, and Rose, then 18, was becoming a Japanophile, dreaming of visiting the country and possibly moving there one day. But working for peanuts as a waitress and still living with her parents, Rose was also staring into an opportunity void. Aella suggested she start camming, but at first Rose couldn't see it happening. Eventually she started looking around on MyFreeCams and noticed that some of the girls didn't take off all their clothes. Maybe that was something she could do-if she could make a living at it.

The more Rose thought about it, the more appealing it seemed. Already planning a trip to visit Aella in June 2014, she decided she would give camming a try then.

Rose arrived on a Friday, planning to cam with Kate that weekend. Kate sent out a tweet letting her followers know that she would be performing with Aella's sister for her first time, and the next day 3000 people logged on to Kate's cam room. (To put that in context, MyFreeCam's most popular rooms average 450 to 500 viewers on most days.) The two twerked, spanked each other and dressed up in costumes. Rose even shaved Kate's legs in the shower. It was a four-hour show, all leading up to the big moment: Kate and Rose kissing. In >>



"I JUST PRAY EVERY NIGHT FOR MY DAUGHTERS."

that moment, Rose was agitated—"That was the most promiscuous thing I had ever done!" she says—but by the time it was over, everything had changed.

"I loved the response I got", she says. "I fell in love with camming right away."

Rose returned to Idaho after four days, determined to start camming on her own. There was just one obstacle. She still lived with her parents. And though her father had, by all accounts, eased up considerably since Aella left home, asking him to sign off on his daughter working for a porn site seemed a stretch. And so, as she often did, Rose broached the subject with her mother first. Her parents knew about Aella's career, but Rose's plans were different. She would be a non-nude performer, and she would block any visitors who didn't respect her boundaries.

Jones recalls the conversation he and Rose eventually had. "She was very respectful", he says. "She said, 'Look, I won't be doing anything immoral', and she was very mature about it. I thought she presented it well, and I'd rather her be here so we could keep an eye on her, so we said okay."

When Rose finally set up her account in 2015, under the name RosieThorn—which she still uses—she adhered to the guidelines she'd outlined to her father. Her first solo shows saw her strip down to a sports bra and shorts, no more, no less. She also recruited a friend to join her—Cora, who now cams as Cora Reefer. Rose describes their shows as involving a lot of "dumb stuff," and upon hearing the details, one can't help but be reminded of campy 1980s slumber party fantasies.

"We'd wrestle each other and hit each other with stuffed animals", says Rose. "Our chemistry was great".

Their shows helped each of them become more comfortable in their own skin, and soon they were camming separately more often than not. Now, two years later, Rose's shows are master classes in sensuality. They often involve a burlesque-style striptease that reveals her pinup curves (still covered by lingerie or a bikini), and when she belly dances, she moves like a cobra. Rose's personality, which makes

viewers feel drawn in, special, *welcomed*, reveals why non-nude models can make so much money. The best promise not sexual satisfaction but intimacy, inviting viewers into their homes, their bedrooms, their private spaces. They cultivate in-groups and secret jokes as they talk to the same customers day after day and month after month, turning their cam rooms into secluded encounters. The illusion is of a veil being pulled back.

Over the past two years, says Rose, her worldview has changed. She felt guilty at first—kind of dirty about people looking at me sexually. But that eased, and as it did, her religious beliefs morphed as well. "There's a lot of beautiful value in Christian teachings", she says, "but there's also a lot of value in Buddhist teachings, Taoism, all of it."

Rose has also kept one key promise to her parents: "I do demand a lot of respect in my room", she says, "and if anyone's being a dick, they get banned right away".

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Now Gerard stands to inherit the empire that her sisters have built. Her 18th birthday was in March, and both Aella and Rose encouraged their Twitter followers to tune in for her first night camming. The buildup was huge, and one night in early spring, Gerard logged on to MyFreeCams for the first time. Just as she would later do when I observed her, she donned her banana costume, and just as Kate had joined Rose for her first time, Rose joined Gerard. The show was even tamer than Rose's first. Gerard stayed fully clothed and did little more than a few spankings.

But, she says, "it was fabulous". And she had built-in fans in the form of Rose's and Aella's existing customers.

Of the three sisters, Gerard remains the most conflicted. She still considers herself Christian, and porn goes against those beliefs. At the same time, she enjoys the playful aspects of camming. She puts on costumes just as Aella did her first year, but like Rose, she doesn't perform nude. Those two facts place her in a strange gray area—on a porn site but doing nothing remotely pornographic. It makes sense, considering she was spared the

harshest manifestations of her parents' discipline and so has less to run from. But having also been taught to shoulder biblical doses of shame, she has plenty to explore.

Camming, she says, "is a very confusing back-and-forth with myself". What she does know, though, is that she's proud to look to Aella and Rose for guidance.

"My parents put this feeling in us of being ashamed of sexuality, and luckily I had sisters old enough to recognize that", she says. "That's one of the ways I'm most proud to say I've come out of it, and I know better."

These days Aella spends her time focusing on her start-ups. She moved back to Seattle in September—this time, no roommates—after living in Cambridge for a period. She's on speaking terms with her father now, and they use similar language to describe their infrequent interactions.

"It's very polite", says Aella.

"It's strained", says Jones.

When I ask him about his daughters' line of work, he turns to the man upstairs. "I just pray every night for my daughters", he says. "I pray that God would grant them the same repentance that he granted to me in his sovereign grace, and they would come to their senses and serve him rather than their own flesh."

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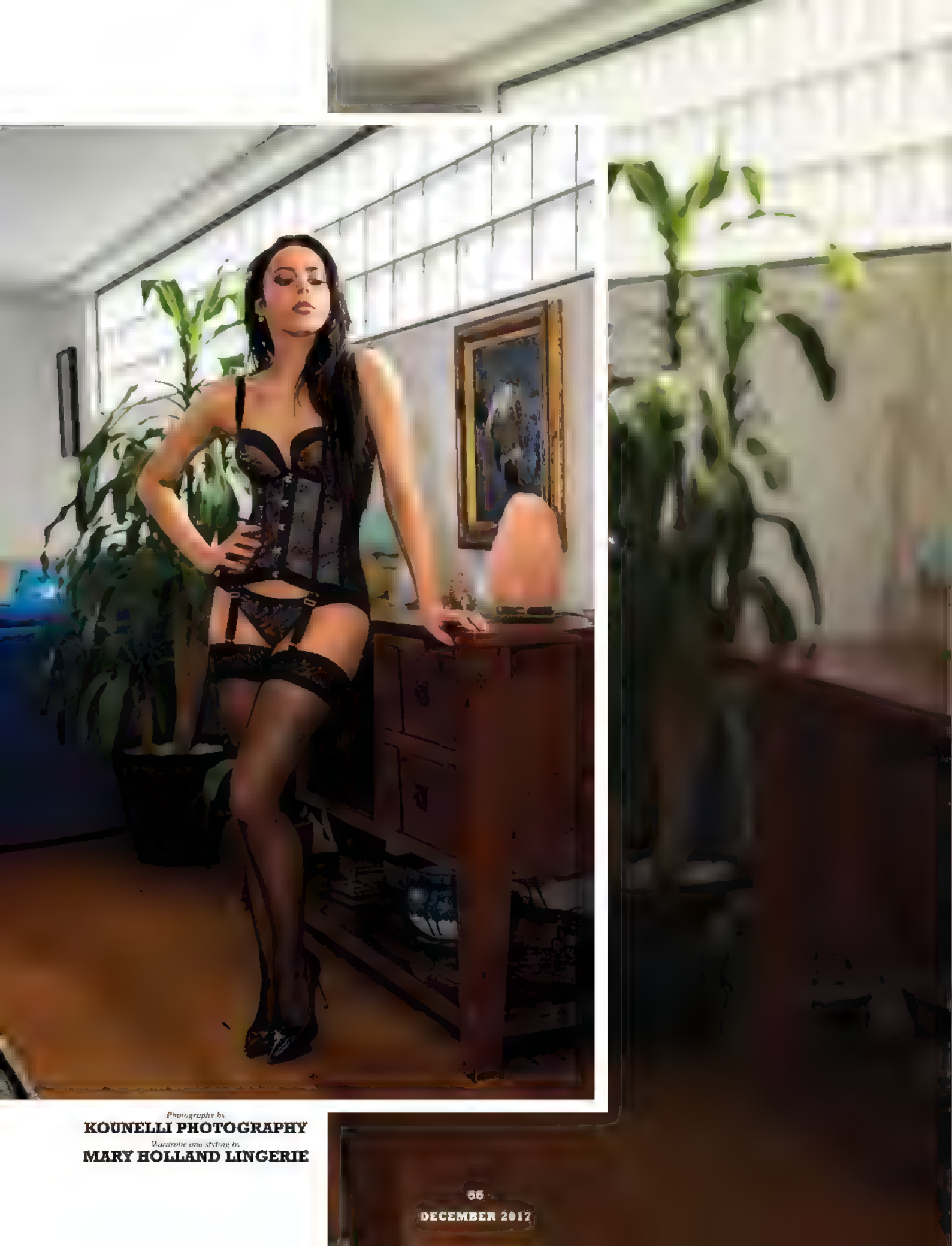
Back in Cambridge, Aella is finishing her show. It's been two hours, and she'd planned to masturbate only once. But tips kept rushing in, with viewers asking her to do it again and again. She comes three times—earthshattering orgasms, as if she's shaking off anything that no longer serves her and exploding it back out into the world. When she's done, her make-up is half sweated off, her hair is clumped to her face and her cheeks have gone rosy. She reaches for a ukulele she keeps by the bed and starts playing. Her voice is high and sweet and birdlike. "Never gonna make you cry, never gonna say good-bye / Never gonna tell a lie and hurt you."

"You know what that means. That is the log-off song", she says. "Bye! I love you guys so much!"

And with that, she blows a kiss, stands up and switches off the camera. ■



NISHANT



Photography by
KOUNELLI PHOTOGRAPHY
Wardrobe and styling by
MARY HOLLAND LINGERIE



J A S M I N

DECEMBER 2017

**About me**

My name is Jasmin Shojai and I am a professional model from Australia. I suppose you could say I am not your typical "Aussie beauty" I am half Persian and half German, and I'm definitely proud of my diverse background and exotic complexion. I absolutely love modeling, it is my biggest passion and it has been such an amazing journey ever since. I love travelling through Australia, but I aspire to travel the world with my modeling. Next year I am touring the USA and Canada. My next goal destinations are Africa and Europe, I am very excited for the many adventures ahead of me.

My hobbies and interests

I am very interested in acting, I will be starting acting classes very soon. I love going to the beach and I enjoy being creative with hair and make-up as well. When I am watching TV or movies, I love comedies and reality shows. They are definitely entertaining to watch.

My goals and career ambitions

I want to progress and advance as a model, my goals are to be on the cover of mainstream magazines, including Maxim and many more. I am going to progress into acting as well. A huge goal of mine would be to act in a major film or TV series.

Who inspires me

My mum is my biggest inspiration.

My favourite quote

"What doesn't kill you makes you stronger"

Turn on

Men who are nicely groomed and wear suits

Turn off

Public bathrooms and when men smile

The perfect date

A romantic dinner at a fine dining restaurant.

My girl crush

Gigi Hadid

My favourite food

Tiramisu

My biggest fear

Spiders

One destination I'd love to visit

New York

I'm not embarrassed to say

Jokes or funny things. I love talking to people. I would say I am an outgoing person and I enjoy having conversations, there is always time to have a laugh.

Want to see more of Jasmin? Then you can follow her on Instagram @jasminshojaimodel on Facebook at Jasmin Shojai Model and on Twitter @jasmin_shojai



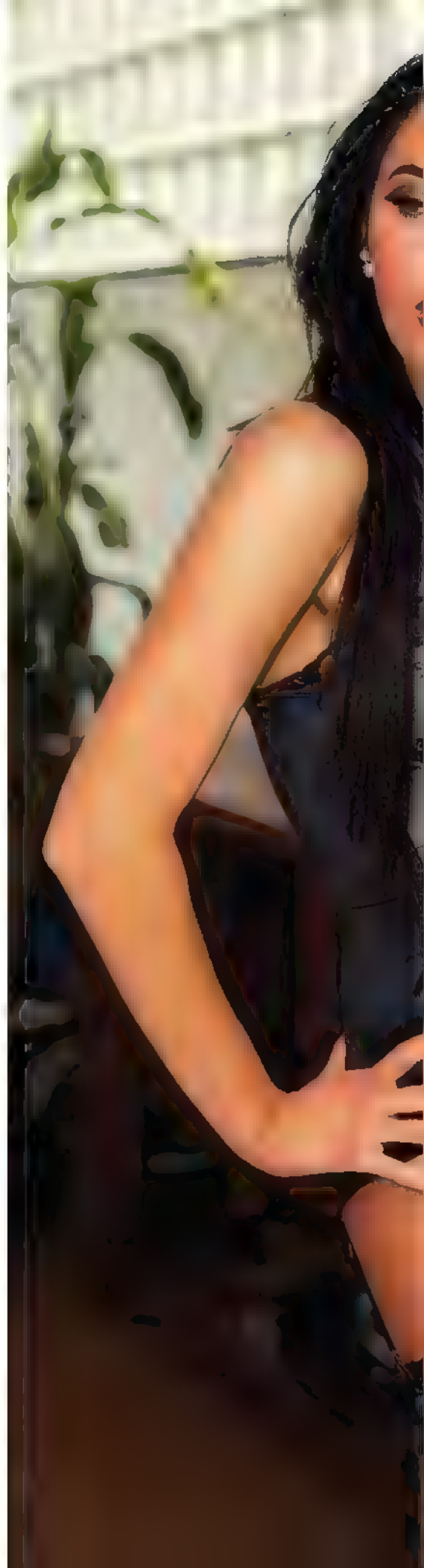
Waist: 69cm

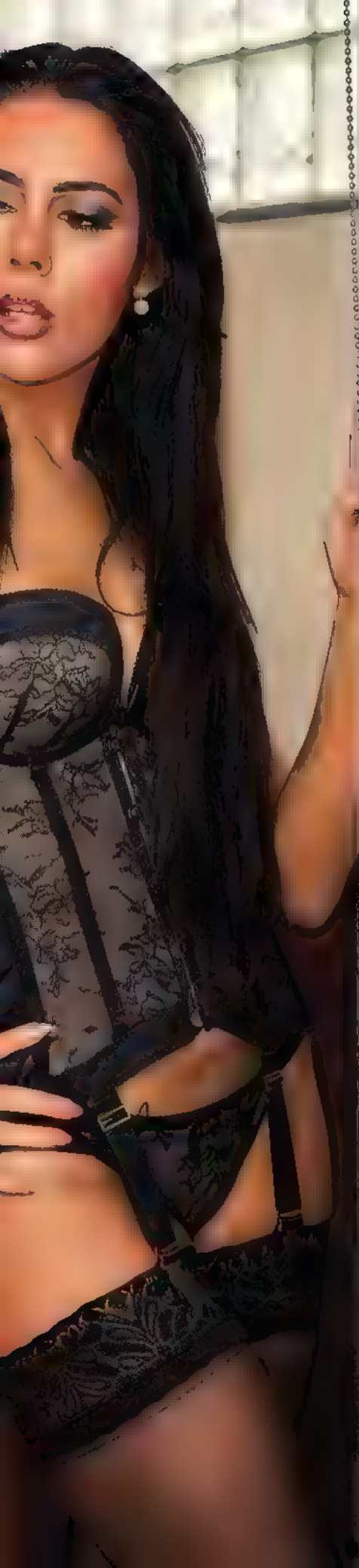
Hips: 94cm

Height: 168cm

Weight: 58kg

Eye Colour: Brown









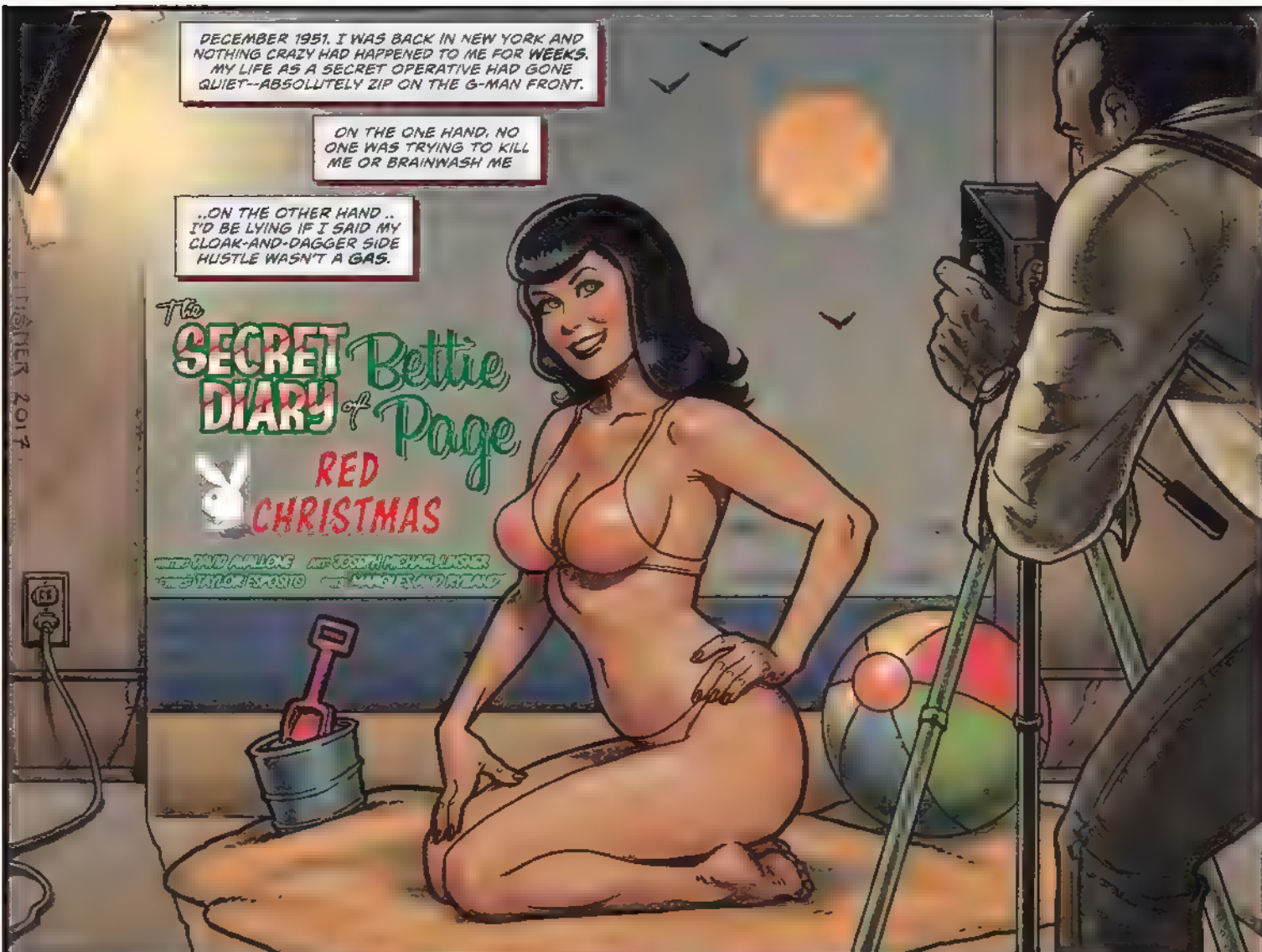
DECEMBER 1951. I WAS BACK IN NEW YORK AND NOTHING CRAZY HAD HAPPENED TO ME FOR WEEKS. MY LIFE AS A SECRET OPERATIVE HAD GONE QUIET--ABSOLUTELY ZIP ON THE G-MAN FRONT.

ON THE ONE HAND, NO ONE WAS TRYING TO KILL ME OR BRAINWASH ME

...ON THE OTHER HAND... I'D BE LYING IF I SAID MY CLOAK-AND-DAGGER SIDE HUSTLE WASN'T A GAS.

The **SECRET DIARY** of **Bettie Page**
RED CHRISTMAS

WRITTEN BY JEFFREY CHALUSNER
ILLUSTRATED BY JAMES HENNING



SO I CAN'T SAY I WAS DISAPPOINTED WHEN MCKNIGHT BARGED IN ON MY SHOOT.

MS. PAGE...IF WE COULD HAVE A WORD...

THIS AIN'T A PEEP SHOW, FELLA...AND I'M A COP.

IT'S OKAY, JERRY. I KNOW THIS CHARACTER GIVE US A MINUTE.

INTERESTING HOBBY FOR A COP

S'MATTER, COLONEL...DIDN'T WANT TO WAIT FOR THE NEXT PINUP MAG TO HIT THE STANDS?

I'LL COME RIGHT TO IT, YOUR COUNTRY NEEDS YOU AGAIN, BETTIE.

YOU WAVING THE FLAG AT ME?

I DON'T NEED THE HARD SELL. WHAT'S THE RUMPUS?





COLONEL
McKNIGHT
MADE WITH
THE
STRAIGHT
DOPE.

THIS CHEERFUL MUG BELONGED TO
PROFESSOR COSMO CARRADINE. HE
WAS MAKING DANGEROUS GIZMOS
FOR THE AIR FORCE, AND HE'D BEEN
ACTING A LITTLE SQUIRRELLY LATELY.

PROFESSOR GIGGLEPUSS HAD RSVPED TO A
HOLIDAY GALA THROWN BY A BIG NEW YORK
PUBLISHER--TONIGHT. HE DIDN'T SEEM LIKE
THE PARTY TYPE. THAT WASN'T WHAT THE
AIR FORCE WAS CONCERNED ABOUT.



WHAT WAS GETTING COLONEL
McKNIGHT'S STARCHED BOXERS IN A
TWIST WAS SANTA CLAUS, HERE. TEODOR
KROPOTKIN MORE LIKE SOVIET CLAUS



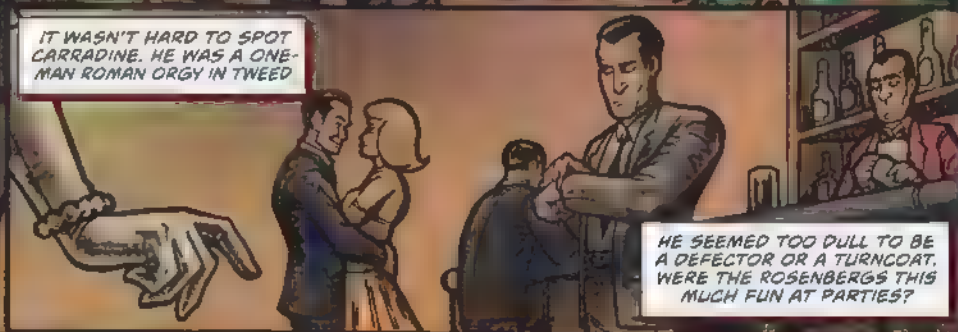
HE WAS
MOSCOW'S TOP
AGENT IN NEW YORK.
DEADLY, DESPITE
THE LOOK OF HIM.
AND CAN YOU
GUESS?

HE'D BE AT THE
PARTY. AND IF
CARRADINE AND
KROPOTKIN HAD A
DATE, McKNIGHT
WANTED ME TO
CRASH IT.

McKNIGHT DIDN'T HAVE AN
INVITE FOR ME, BUT HE HAD
FAITH. MODELS DON'T HAVE
A LOT OF TROUBLE GETTING
INTO PARTIES



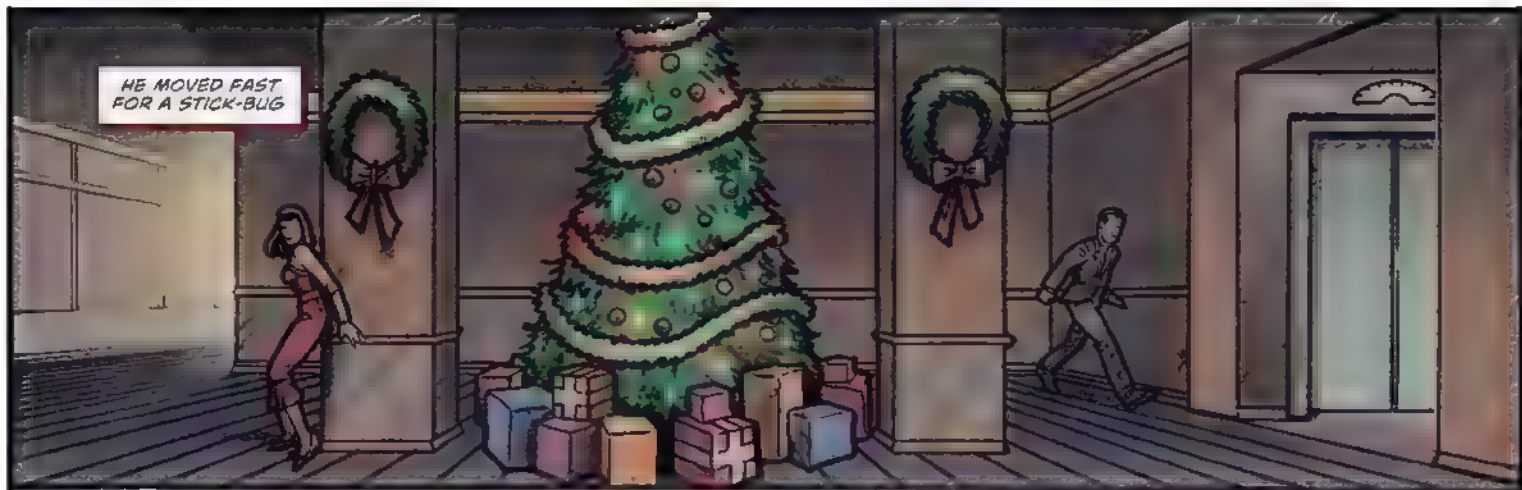
IT WASN'T HARD TO SPOT
CARRADINE. HE WAS A ONE-
MAN ROMAN ORGY IN TWEED



HE SEEMED TOO DULL TO BE
A DEFECTOR OR A TURNCOAT.
WERE THE ROSENBERGS THIS
MUCH FUN AT PARTIES?

I DIDN'T SEE ANY SIGN OF
KROPOTKIN. BUT TWO SELTZERS AND
FOUR DISAPPOINTED GORILLAS LATER,
THE PROFESSOR MADE HIS MOVE.





HE MOVED FAST
FOR A STICK-BUG



PENTHOUSE

LUCKY, RIGHT? NOWADAYS
YOU JUST HIT THE BUTTON
YOURSELF. BACK IN 1951
YOU HAD TO TELL A GUY
YOUR FLOOR. NO FOOLING.

WITH ANY LUCK
I'D ONLY BE A
MINUTE OR TWO
BEHIND HIM.



DING

YOUR
FLOOR,
MISS.

THANK
YOU.

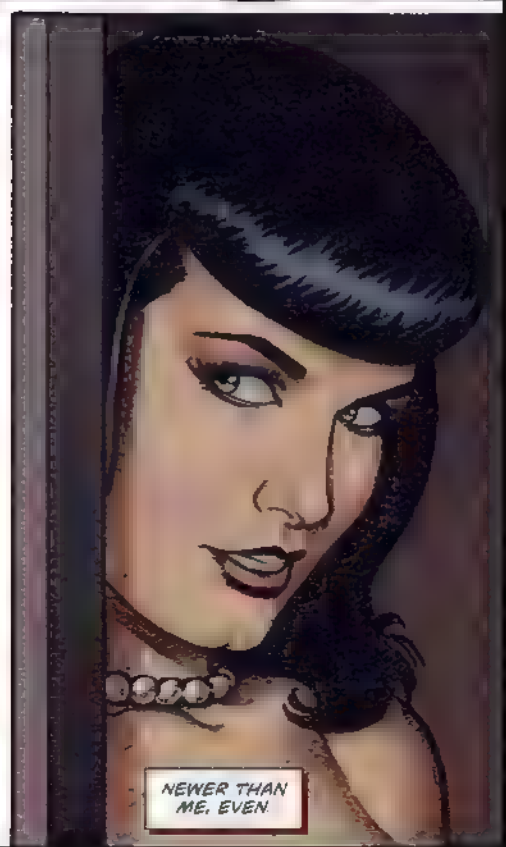
WHY DID EVERYTHING
HAVE TO BE SO LOUD?

WITH ANY LUCK,
CARRADINE AND THAT
RUSSIAN BEAR WERE
OUT OF EARSHOT.



WHY
EVERYTHING

I WAS STARTING TO
GET THE IMPRESSION THE
PROFESSOR WAS NEW
TO THIS SPY STUFF



NEWER THAN
ME, EVEN

PROMISE ME YOU WILL PUBLISH MY ACCOUNT PRECISELY AS I HAVE RELATED IT. NO MATTER HOW FANTASTIC THE NARRATIVE.

I WOULDN'T HAVE IT ANY OTHER WAY, PROFESSOR CARRADINE. THE PUBLIC HAS A RIGHT TO KNOW. SCALAWAG MAGAZINE CAN BLAST THIS STORY WIDE OPEN!

HIS DANCE PARTNER WAS KEN LYLE, PUBLISHER OF SOME OF THE CHEAP MAGAZINES THAT DID SO WELL PRINTING MY PICTURES...

MY OVERLORDS THINK THE PUBLIC IS NOT READY, MR LYLE. BUT I THINK THEY UNDERESTIMATE THE AMERICAN PEOPLE.

I PRESENT... THE ROSWELL MASS.

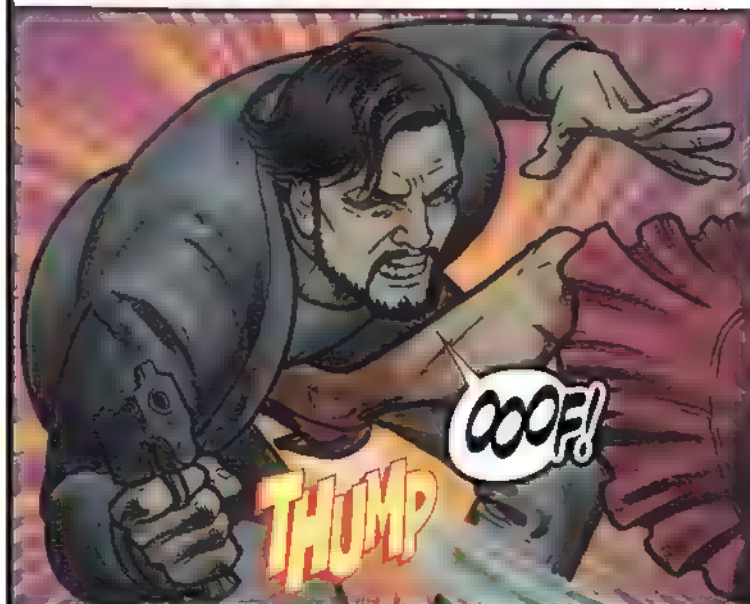
THAT'S IT? WHERE'S THE MAGIC, DOC?

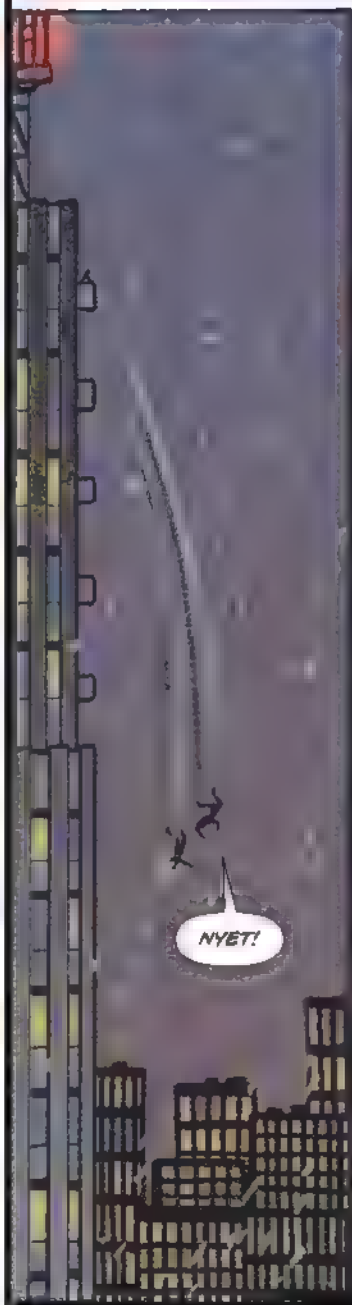
LIKE THIS, MR. LYLE?

MCKNIGHT HAD IT ALL WRONG. CARRADINE WASN'T MEETING A COMMIE SPY. HE HAD A DATE WITH A WHOLE OTHER KIND OF SNAKE

MERCY...

BOZHE MOU!





THAT THING...
THE ROSWELL
MASS.

THE ROSWELL
MESS, YOU MEAN.
I HAVE A FEELING
IT'LL GET TAKEN
CARE OF



I JUST...I
DON'T KNOW
WHAT TO DO
NOW.

WE'RE
GOING TO GO
DOWN TO THE
LOBBY AND WAIT FOR
SOME NICE MEN IN
BLACK SUITS WHO'RE
GOING TO WANT TO
HEAR YOUR WHOLE
STORY

AND WHILE
WE WAIT, I'M
GOING TO TELL YOU
EVERYTHING THAT'S
WRONG WITH YOUR
MAGAZINE

DO
I HAVE A
CHOICE?



FOR ONE THING...SPRING FOR
COLOR PHOTOS, YOU CHEAPSKATE.
THE MAGAZINE'LL SELL BETTER, AND
THE WRITING IS TERRIBLE. IF YOU PAID
TOP DOLLAR FOR GOOD WRITERS, PEOPLE
WOULD ACTUALLY READ THE ARTICLES
INSTEAD OF JUST SKIPPING TO THE HALF-
NAKED GIRLS...AND WHAT ABOUT,
SAY, REVIEWS OF THE BEST
CARS...CLOTHES...HI-FI
EQUIPMENT.

COMING THIS SPRING...A NEW
MAGAZINE...A NEW
MAGAZINE...A NEW
MAGAZINE...



CLASSIC PLAYMATES VINTAGE

CARTOONS BUNNY

SNOW FIGHT

HERITAGE



THE DAY THE BUNNIES WALKED OUT

By **PATTY FARMER**
WITH WILL FRIEDWALD



On a sunny Wednesday in June 1975, Chicagoans were treated to a rare sight: 10 Playboy Bunnies parading along Michigan Avenue in front of the Playboy Club, carrying picket signs **PLAYBOY POLICY IS UNFAIR TO BUNNIES** and **FREE THE BUNNIES** were among the slogans. No one had ever seen anything like it: For one thing, Bunnies were forbidden from wearing their uniforms outside the club. The protest attracted instantaneous attention, stopping traffic and clogging the sidewalk. The gawking spectators were joined by reporters, photographers and TV news cameramen, with police officers rather half-heartedly trying to contain the Bunnies.

The Bunny strikers, led by Sharon Gwin and 20-year-old Laura Lyons—a future Playmate who had recently been named Bunny of the Year at the Chicago “hutch”—were asking for big changes to the strict rules that had long governed their employment. They wanted to be allowed to use their full names on the job and to date club members, and they wanted to be free to be club keyholders—**PLAYBOY KEYS FOR PLAYBOY BUNNIES**, as one picket sign read. It was 1975, and the women’s lib movement seemed to have landed at the doorstep of Hugh Hefner’s clubs.

But the “world’s most beautiful walkout”, as Playboy later dubbed the event, wasn’t exactly what it appeared to be.

...

The rules the Bunnies were chafing against had been put in place before the opening of the first club in 1960, in Chicago. Hefner felt Playboy was on the enemies list of the Catholic Church, a powerful institution in Chicago, in 1959, the Church had successfully pressured the city into dropping Playboy’s three-day jazz festival from the schedule of city-owned Soldier Field, just days before it was set to begin. (Luckily a backup location was found.)

“In those days things were different—especially in Chicago”, says Pete Couvall, who managed the Chicago club throughout the 1970s. “Mayor [Richard J] Daley never appreciated having the Playboy Club in Chicago, to be honest.”

Before the club even opened its doors, it seemed the mayor, Catholic Church officials and other moral watchdogs were waiting for Playboy to make one wrong move. Hef and Victor Lowmies, Playboy’s promotional director who had been instrumental in developing the club idea, worried that if a single customer

went home with a Bunny, the club would be raided for prostitution and the whole joint padlocked.

Thus were strict employee regulations set. The Bunnies were to be friendly but were not to fraternize with the customers. They were banned from giving out their phone numbers and from using their last names—and the amount of time they spent with individual patrons was closely monitored.

“You’d be fired if you ever dated a customer”, remembers Gwin. “Even if you met someone outside who happened to be a keyholder, you had to let them know. They would make a note of it so they wouldn’t think you were dating someone on the sly.”

Hefner put his brother, Keith, in charge of recruiting and training the Bunnies. To demonstrate that they were serious, Lowmies and Keith Hefner let it be known internally that undercover investigators would visit the clubs to test the Bunnies’ integrity. “Playboy hired its own private detectives to come into the club and try to seduce and proposition the Bunnies”, Lowmies told me when I interviewed him for my book *Playboy Swings*. “We wanted to spot a problem and correct it if we had to, before anyone else did.”



Bunny Lisa Aromi, who worked at the New York club in the 1960s and 1970s, remembers only a single Bunny getting snared in management's trap. "We could always spot the detectives", she says. "For one thing, they were extremely good-looking, which we all thought wasn't very fair." The strict rules were a success. The clubs stayed open without interference from either the real police or the morality police.

...

But by 1975 the culture had changed. Disco was approaching its apex; Studio 54 would open in New York just two years later. Women were taking to the dance floor wearing outfits far more revealing than a Bunny suit. More important, second-wave feminism was gaining strength. The clubs' rules were increasingly seen as old-fashioned.

"Those were the days when women's liberation was really hitting its peak," says Couvall. "A lot of the Bunnies were complaining. They wanted to be able to go into the clubs during their off-hours and enjoy themselves."

"They were protecting us, but we were all adults," says Lyons.

Lownes recognised the problem and came up with a solution—one that would bring the club regulations into the 1970s while grabbing a lot of attention for the company.

"Playboy always liked to get involved in social issues", says Couvall. "So I get a call one day from Vic Lownes to come into the office, and he says, 'What if we staged a strike or a walkout?' We would get good publicity from it, and it would tie into the women's lib movement as well."

The concept had come from management, but Lyons says she and her co-workers were eager for change. And they knew a media event would lead to improvements at the clubs. The Bunnies notified the press about their planned picket line, and, as Couvall says, "the rest is history."

...

For protesters airing their grievances, the Bunnies were an unusually happy lot. Lyons told the *Los Angeles Times*, "We're not down on Playboy; we're not down on Hefner. We're all for Playboy". As the Bunnies gamely played along, the press seemed too charmed by the story to question it.

As part of the plan, the Bunny strikers sent a public letter to Hefner. "We love being Playboy Bunnies and most of the time we love you, but there are times when we think you are a



**"WE HAVE
NOTHING
TO LOSE
BUT OUR
TAILS AND
EARS."**

Male Chauvinist Rabbit", it began "While you are, admittedly, the leader of sexual liberation, you have set the cause of Bunny Lib back 10 years. Our private lives should be our own.... We intend to let the outside world know that we are unhappy. We have nothing to lose but our tails and ears "

Hefner, who was at the time working out of Los Angeles, waited a few days before he released a response, stating that he was "distressed because many of the ideas that you proposed are ideas that I have discussed and then allowed to be tabled.... For a long time I have been thinking that some of the rules and regulations we instituted in the early 1960s make no sense in 1975," He continued, "But I agree that you have proved to the world that Bunnies are mature, responsible young ladies

fully capable of leading their own private lives" And with that, Hef conceded to all the Bunnies' demands. "We are making Bunny Lib a reality rather than a slogan "

Headline writers had a field day-**HUGH LOSES BATTLE IN HIS BRIAR PATCH; BUNNIES HOPPING MAD AT HEF'S RULES; THEIR COTTON TAILS ARE RUFFLED**-and Hef's delayed response was a tactic that generated a second wave of press coverage. Couvill was shocked by the extent of media interest. "I never got so many phone calls in my entire life, from all over the world, from news organisations for interviews about the strike", he says. The story was picked up in newspapers across the country and as far away as Japan and was also widely covered on television. Even the staid New York Times

ran a paragraph on the strike, as did Time magazine, accompanied by a large photo of picketing Bunnies

Of course, one essential fact was lost in the deluge of press coverage. "It was all a promotion to help make the club more contemporary", Hef wrote in his June 1975 scrapbook. Eventually, one journalist caught on that the Bunny walkout was in fact a well-executed publicity stunt. Nearly three weeks afterward, under the headline **HARE-RAISING PROTEST A FAKE**, Chicago Daily News columnist Mike Royko quoted an unnamed off-duty Bunny who revealed, "The whole thing was staged"

True, the "protest" was not the organic display of displeasure the Bunnies and their bosses would have had their audience believe, but the need for change was authentic. The new rules remained in place until the last of the original clubs closed in 1991. (Today, the clubs are experiencing something of a resurgence, with one in London and another opening soon in New York City.) And the newly equitable work environment was to have a profound effect on at least one Bunny. For Laura Lyons, the freedom to date members was life changing. She met someone at the club and left to get married. The Bunnies, it seems, were more than ready to hop into the future ■



LAUREN FLEISHMAN

Photography by **FLORENT CARMIN & TODD VITTI** *Produced by* **FCTV PUBLIC RELATIONS**









About Me

I do some modelling, but mostly I am a writer and artist who splits time between Los Angeles and NYC, USA. I'm fascinated with human sexuality, gender performance, art, the psychology of humans and breaking taboos. I am called a Muse because like a mirror, I am able to reflect back beautiful and hidden parts in others that enables them to heal themselves and expand their creativity. I believe healing ourselves is the most important work we can do on this planet.

My favourite quote

"Everything has beauty, but not everyone sees it." - Confucius

What do you like to write about?

I've written commercials, screenplays, poetry and I'm now working on a book. I'd eventually love to have my own TV show. The topics I explore seem to have a similar theme which explores darkness, consciousness and circles around empowering the divine masculine and feminine within both males and females.

The perfect date

I am a bit of a romantic, I love going on adventures with the right person doing anything unexpected (as long as I'm dressed well!). I believe that connection and love need minimal provisions. Some of my favourite memories include nights spent roaming the streets of NYC or LA while observing the world moving around us. When you're with the wrong person, even the most expensive luxuries are unimpressive. When you're with the right person, the entire world, even in its bleakness, feels like it is created just for you two, the feeling is simply magical.

For more of Lauren's journeys you can follow her on Instagram @lafleish

Bra: 34D

Waist: 69cm

Hips: 86cm

Height: 1.7m

Weight: 57kg

Eye colour : Brown





DANGER IN TOMORROWLAND





This is the kind of place where World War III could start

A frigid river about half a mile wide snakes between Estonia's third-largest city, Narva, and the Russian outpost of Ivangorod, known for a massive waterfront fortress built in the 15th century to intimidate Hanseatic would-be aggressors. That fortress faces a less imposing but even older structure across the river: Narva Castle, erected by the Danes in the 1200s to mark their dominance of the region. The two structures are now the only tourist attractions on either side of the water in this largely obscure corner of northeastern Europe—a pair of forts where Middle Ages enthusiasts can imagine rows of archers and cannon gunners facing off.

By **STEVE FRIESS**

But the quiet majesty of those two opposing bluffs belies what the river between them has represented since the last decade of the 20th century: one of the most populous border crossings between Russia and its five neighbouring North Atlantic Treaty Organisation countries. More ethnic Russians live in Narva than in Ivangorod. Given a choice between the Putin regime and one of the most United States-friendly and technologically advanced countries in the world, they have opted to live like perpetual foreigners rather than as natives in the land of their ancestors.

With a population of about 1.3 million—roughly even with New Hampshire's—Estonia is among Putin's greatest humiliations. Upon attaining independence in 1991, the country pivoted from abject poverty and a widespread lack of indoor plumbing and phone service to a prosperous culture of venture-capitalised-start-ups where voting, banking and almost every government function is conducted via the internet.

This, of course, stands in sharp contrast to the economic and geopolitical malaise and isolationism emanating from Moscow. Until 2014, when Russia invaded Ukraine and seized Crimea on the rationale that the area was historically Russian and populated mostly by ethnic Russians yearning to be repatriated—few thought seriously about Putin's designs on places like Narva or even Estonia as a whole. Estonia is a member of both the European Union and NATO; a military action by Russia would, in theory, be met as a declaration of war against the West. In normal times, Article 5 of the NATO charter would kick in and the collective force of the West's most powerful militaries would be obligated to defend their

fellow member nation.

These are not, however, normal times. The United States has elected a president who questions the NATO alliance's viability and who is quicker to condemn Arnold Schwarzenegger's TV ratings than anything Putin says or does. Russian cyber-tricksters, having succeeded at ginning up anti-Ukrainian sentiment among ethnic Russians living in Crimea with a steady diet of fake news, are actively pumping the same kind of noxious ephemera across the Narva River via radio, TV and social media. The short-term game is to undermine ethnic Russians' confidence and sense of security in Estonia. As for the long term, the scenario laid out to me independently by several Eastern European experts is alarming. "Say an Estonian is supposedly heard shouting, 'You bloody Russians, get out of our country', and they get into a fight and the Estonian kills a Russian", posits political scientist Kristina Kallas, Director of Narva College, a campus of Estonia's University of Tartu. "The local Russians would definitely start protesting in the street, the Estonians would send in riot police, and then Russia would use this." To do what? Kenneth Geers, a cybersecurity expert who helped set up NATO's Co-operative Cyber Defence Centre of Excellence in Tallinn, Estonia's capital, offers this outcome: "The Russians in Narva will put up a flag on the town hall, and the Russian government might send support, saying they need to protect the Russians. And what that does is challenge the integrity of NATO, the credibility and legitimacy of NATO."

The what-ifs only get uglier from there. Does NATO engage Russia on behalf of tiny Estonia? Does President Trump feel compelled to send young Americans into battle in yet another foreign land? Or does NATO condemn the intrusion, as it did Putin's Crimea annexation, but fall short of militarily enforcing the existing boundaries out of fear of sparking an even wider conflagration?

If all that sounds far-fetched, consider the fact that this spring a NATO battalion of 1000 troops relocated to an Estonian military base about 140 kilometres west of Narva. Russia responded by conducting airborne military drills involving some 2500 soldiers and 40 aircraft near its borders with Estonia and fellow Baltic state Latvia. Two weeks before I arrived in Estonia in late August, the Maryland Army National Guard had sent 10 A-10 Warthog attack planes to Estonia for joint training with Estonian and NATO troops. About a month

after my visit, Russia conducted a war-games exercise known as Zapad with upward of 10 000 troops in its Baltic-bordering ally Belarus.

But perhaps the most visceral sign of those tensions came the day I arrived. It was Taasiseseisvumispäev, or Day of Restoration of Independence, a public holiday commemorating Estonia's official separation after 51 years of occupation by the Soviet Union, then Nazi Germany, then the Soviet Union again. On my flight from Munich to Tallinn, passengers had enjoyed champagne and sardine snacks with miniature Estonian flags tooth-picked onto them. In Tallinn that night there were fireworks and a rock concert, where the city's mayor touted how much the country had advanced in the past 26 years.

Yet in Narva, where more than 80 percent of residents are ethnically Russian, there were no commemorations. No fireworks. No concerts. As the Russian translator I hired for my visit there told me, "That's a holiday for Estonians. It's just another day here. We are different here"

• • •

"Our national agenda", an effusive, wild-haired man named Marten Kaevats tells me, "is to be the model country for testing out new technology. That's what it's all about". We are riding through central Tallinn on the world's first fully self-driving, street-legal bus available for public use. The ride itself—a six-seat electric vehicle chugging along at a speed equivalent to that of most golf carts—is far less exciting than it sounds, but it is a triumph nonetheless for Kaevats, who at the age of 32 serves as the Estonian government's national digital advisor. "It's not about the technology; it's about the mindset", he says. "It's about open-mindedness. It's about trying new things. This is something we are good at. Our society accepts it."

This is the story about Estonia that the people of Tallinn, who live 120 miles and a world away from Narva, want to tell—and it's certainly a good and true one. It's the tale of a penniless, suppressed country that, upon retaking its sovereignty, decided to go full-on capitalist, pro-Western and modern in a way no other former republic of the Soviet Union did. In fact, Tallinn today may just be the most American-friendly foreign city I have ever visited. The gift shops in its ancient Old Town section, where thousands of tourists flock for day trips during Scandinavian fjord-viewing cruises, sell nesting dolls and refrigerator magnets >>

ILLUSTRATION BY JEREMY ENICIO



adorned with Donald Trump's face. (Playing geopolitics decidedly down the middle, some shops sell the same items with Putin's image on them.)

No other former Soviet state pivoted away from Moscow quite as quickly and definitively as Estonia. Estonian voters swept out anyone even remotely connected to the gloomy past, ushering in as its first elected prime minister the then 32-year-old Ronald Reagan fanboy Mart Laar. His defence minister was 27 "Anybody who was older than about 35 was suspect because they had been embedded in the Soviet system and so maybe they were KGB agents", says Ahti Heinla, 45, who was a chief technical architect for Skype, the now-ubiquitous app and Estonia's proudest export. "The people who went into government were idealists, innovators. If you don't have any idea what you're doing and nobody around you has any idea what you're doing, there's nobody to tell you what you can't do."

Laar, a disciple of the American free-market economics icon Milton Friedman, instituted a flat income tax, abolished trade tariffs, privatized state-run industries, balanced the federal budget and established new money whose value was pegged to the Deutsche Mark. Throughout the 1990s the country took a blank slate and populated it with an online land registry, state-of-the-art telecommunications infrastructure and a school system that provided internet access to everyone. Today, virtually every government function takes place online, and Estonian citizens carry chip-enhanced ID cards that allow them to review health records, cast votes and conduct banking. In that environment, young tech entrepreneurs felt emboldened. A group of innovators that included Heinla developed the peer-to-peer file-sharing app Kazaa, and by 2003, Heinla and his partners had helped launch Skype. In 2004, Estonia, Latvia and Lithuania joined the European Union and NATO—the first and still only former Soviet republics to do so.

Such an all-encompassing online life, with so much intimate digital interaction with the government, would probably be a non-starter in the United States, where individual privacy rights and anti-government hostility are ideological cornerstones. But Estonians, out of necessity and despite an otherwise pervasive pro-American sensibility, have embraced the trade-offs that allow the system they have. "As a country, we didn't have any alternative", says Prit Alamäe, founder and CEO of Nortal, a Tallinn-based firm that provides the Estonian government with much of its technology infra-

structure. "We don't have oil, we don't have any natural resources. We have our brains. Being a small independent country is a real luxury. The only way for us to run that country and make sure we can afford it is to trust technology." There's also the sense that as pervasive as the government is, it's still manageable. As Kaevats puts it, "We don't have Big Brother here. We have only a small brother, and small brothers are easier, because when they're bad you can just kick the shit out of them".

Tallinn's shiny facade suggests a country bustling with start-ups and all the youth and vigour that typically represents. I meet a few Estonians at a restaurant in a gentrified section of the city that is widely referenced, without irony or intentional insult, as "the hipster area". I order pumpkin-and-chickpea falafel with a quinoa salad and cashew cream. My dining companions include 23-year-old Markus Villig, CEO of the European ride-sharing app Taxify, and 30-year-old Siim Saat, whose start-up sells an eco-friendly additive for toilet paper to replace pipe-clogging wet wipes. Saat gushes about Estonia's regulatory environment: "It takes you \$100 and five minutes online to register a business. Most of my friends who are under 20 already have their first companies. They're offering design services, they're programming. It's so easy."

The Estonian technology success story is so famous by now that it's almost a cliché. When President Barack Obama visited Tallinn in 2014, fresh off the disastrous Obamacare rollout, he quipped, "I should have called the Estonians when we were setting up our health care website".

Talimmites certainly have just cause for their pride and optimism. But as I would soon learn, they also live in a bubble that favours upwardly mobile city dwellers fed on pumpkin-and-chickpea falafel. Even in tiny Estonia, not everyone shares equally in the bounty, and not all of the much-touted technology works as advertised.

• • •

More than a decade after Estonia gained independence, its public spaces remained adorned with tributes to Soviet glory. Most notable was a monument showcasing a six-and-a-half-foot-tall bronze statue of a generic Red Army soldier overlooking several Soviet military graves, all in honour of the 1944 "liberation" of the country from Nazi rule. To native Estonians, 1944 was merely the year their oppressors changed faces, and it unnerved the powers that be in Tallinn that the site had become, in the first years of the new century, a place for ethnic Russians to gather. Thus, in early 2007, the Estonian government decided to relocate the statue and the graves

to an all-purpose military cemetery about a mile away. But as the United States realised this summer in Charlottesville, Virginia, moving historical monuments—even ones that represent murder and hatred to many—can be a surprisingly fraught exercise. It can also be a convenient excuse for sowing instability.

On April 26, 2007, when the Estonian government cordoned off the area surrounding the statue in preparation for the move, two nights of protest ensued—some of it violent. Thousands in Tallinn and in ethnic Russian strongholds such as Narva clashed with police in what is known as *Pronksioõ*, or the Bronze Night riots. Amid all this chaos came something the world had never seen before: a vicious, unprecedented cyber attack that shut down Estonian banking, media and governmental operations. It remains unclear whether the Kremlin itself orchestrated or authorised any of it, but investigators say the denial-of-service attacks—in which malicious bots besiege systems with so much spam and so many automated service requests that they overload and crash—came almost exclusively from Russia-based IP addresses. Security experts unanimously agree this was the first time a country had suffered a politically motivated cyber attack. And to this day most of them blame the entire affair on Russian propaganda that first inflated the importance of the statue, then exploited its removal to assert the notion that ethnic Russians are unwelcome in Estonia.

The year 2007 would unfold as a watershed for global cybersecurity jitters. Whatever the intent, the attack made Estonia in general and Tallinn in particular an international epicentre of cybersecurity. Later that same year, researchers at the Idaho National Laboratory revealed for the first time that a cyber attack on an electrical grid could cause real-world destruction. Those events shook the West out of its reverie, and it began to address cybersecurity as a matter of national defence. By the end of 2008, NATO had opened the Cooperative Cyber Defence Centre of Excellence in Tallinn. It has since grown into the world's foremost centre for cybersecurity training and applied research—a 17-nation institution housed in a heavily guarded military compound built, oddly enough, in the 1880s by the then occupying Russian Imperial Army.

That all this sits in Estonia is no accident. Sven Sakkov, who stepped down in August after a two-year tenure as director of the centre, says attempted cyber attacks from Russia are constant, with Estonia in many ways a convenient test target. "If you are a very backward nation, you're not really impacted by a cyber attack, but Estonia is one of the most digitally advanced countries", he says. "Estonia has



been under hybrid attack for the past 25 years, and I think we have been doing very well. Our systems have been very resilient.”

Indeed, Estonian leaders look on the West’s alarm over Russian meddling in its elections with a knowing sense that they have been contending with these tactics for decades. Fake news has been rampant since “even before independence, so there’s a certain degree of *schadenfreude*”, former Estonian president Toomas Hendrik Ilves tells me from his office at Stanford University, where he now teaches. “When others say, ‘Oh my God, the Russians are lying about us’—well, the Russians have been lying about us for 25 years.”

What is most striking is that, given the events of 2007, the Estonian public chose to double down on technology rather than rein it in. Indeed, away from the cybersecurity experts and the NATO think tanks in Tallinn, the entire discussion of an imminent Russian threat—either online or in real life—is treated with varying degrees of derision and defensiveness. At my dinner in the hipster area, I bring up the increased NATO and Russian troop activities at the border and a 2016 New York Times report about Estonia’s volunteer defence force learning to build improvised explosive devices in case it must someday mount an insurgency against Russian occupiers. My dinner companions bristle. “When you write, ‘Oh, this small nation that prepared for war’, everybody wants to read it because of course Russia is bad”, Saat groans. Martin Ruubel, President of the Estonia branch of the security-software firm Guardtime, insisted the day before, “It’s like earthquakes in California. It’s a thing, but you don’t obsess over it every day”.

As confident as Estonians are in their technology dependence—“We are quite sure our system is unhackable”, Kaevats tells me about the country’s electronic-voting program—there is evidence it’s not nearly as secure as proclaimed. In 2013 the government invited an international group of experts in election technology security to see its setup. That attempt to show off backfired when the group issued a scathing report in 2014, in which it concluded, “Operational security is lax and inconsistent, transparency measures are insufficient to prove an honest count and the software design is highly vulnerable to attack from foreign powers”. The government shrugged off these claims, insisting the conditions under which the researchers say they could undermine the system were unrealistic. Nonetheless, Estonian scientists went to work patching up the system. They subsequently published a paper, laying out complex mathematical fixes to shore up security while also acknowledging the 2014 critique by sniffing, “Such measures can always be questioned”. And

yet, just one week after my Tallinn visit, a different international group of researchers informed the Estonian government of a security risk in the chips embedded in some 750 000 ID cards issued over the past three years.

Some do sound the alarms. Jaan Prusalu, a former General Director of the Estonian government’s Information System Authority and co-founder of Tallinn’s Department of the Estonian Defence League’s Cyber Unit, points to active cyberthreats emanating from Russia as a harbinger of increasing aggression by the Kremlin. “This type of conflict happens in cyberspace long before it actually breaks out into the real world”, he says.

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To the extent that Tallinn is upbeat and shiny, Narva is bleak and downtrodden. Its main train depot is desolate—no vending machines, no cab stand, a bathroom too foul to use—and most thoroughfares are bereft of people and cars on an ordinary Thursday afternoon. Even its most picturesque point, the castle that faces the fort across the Narva River, exudes the stillness of a place where consequential events once happened but don’t anymore.

Narva is predominantly Russian because most of the ethnic Estonians who lived there before World War II either died at the hands of Nazis or were forced to leave in mass deportations under Soviet premier Joseph Stalin in 1949. Moscow then sent Russians to inhabit Estonia, and when it declared its independence from the USSR, Russian residents throughout the country had the choice of staying and becoming Estonian citizens or moving back to the motherland. (A third option allowed them to remain in a form of stateless limbo known as holding a “grey passport”.) In the 1990s, about 100 000 ethnic Russians reportedly did go back to Russia, but today about 330 000 live in Estonia by choice. In one two-year span earlier this decade, just 37 ethnic Russians relocated from Estonia, according to the business-oriented digital media outlet *Quartz*. No doubt that stings a nationalist like Putin. “A NATO country is right on your border showing that there is this alternative to how your people can live”, Prusalu says.

Although I didn’t find cells of Russian separatists in Narva awaiting word from Moscow, I did find a streak of disaffection. While Tallinn booms and gleams, federal money for infrastructure, schools and new industries and jobs is slow to arrive here. Just as Midwesterners believe Americans who live on the coasts don’t understand or care about them, so too do ethnic Russians in Narva radiate a sense of grievance at being ignored, slighted and left behind. As Kallas of Narva College says when she urges me to visit the city, “I’m worried that the Estonian government is

so focused on technology that they are missing the deep part of the social conflict that is still happening and they are not dealing with”.

Theories abound as to why Putin might find a place like Narva of interest. The 2007 cyber attacks on Estonia are seen as an exploration of the West’s digital vulnerabilities, and the 2014 seizure of Crimea was a clear test of whether an expansionist Russia would encounter anything more than an appalled, sanctions-imposing NATO. Likewise, an incursion into Narva would force the United States and its allies to reckon with the basic tenets of their alliance. And if NATO’s foundational commitments, already shaky in the Trump era, can be cracked, Russia may be able to exploit a vacuum and regain influence. It would also bolster the image of a globally ascendant Russia that Putin relies on to maintain public support within his own borders. “We are part of the world that they are attacking, this is clear,” Prusalu says. “The existence of Estonia weakens the story the Russian government is trying to push”.

It’s probably not a coincidence that this sense of subjugation and alienation among ethnic Russians in places like Narva is precisely the message being hurled at them by propagandists via Russian-language radio and TV programs, as well as by an army of internet trolls lurking in the comments sections of many Estonian news sites. Even Saat, the toilet-paper entrepreneur irritated by my questions about Russia, admits that he combats that sort of misinformation. “I had a business partner from Moscow who came here and asked me, ‘Can I speak Russian publicly here? I hear that if you speak Russian in Estonia, people throw stones at you.’ I said, ‘No, no, no stones!’”

In Tallinn, some superficial efforts are being made to lower the tensions between Estonians and ethnic Russians, in part because Tallinn benefits greatly from Russian tourists arriving on cruise ships. And a new political correctness seems to be taking hold in places you would least expect it. The Tondi Lasketiir shooting range, housed in the basement of an old Soviet munitions factory in central Tallinn, bills itself online as “the biggest indoor shooting range in the Baltics”. I went because its website advertised the opportunity to shoot Russian-made firearms at a tableau of Red Square. Much to my disappointment, the owner explained that he had removed the tableau earlier in the summer because he “didn’t want to offend Russian people who come here”.

Visitors are, however, welcome to shoot at depictions of an American cowboy about to draw his pistol. ■



A photograph of a woman's leg in a white fishnet stocking resting on an ornate gold chair in a library. The background shows bookshelves filled with books. The title 'Hayley' is in a large, white, cursive font, and 'HEIDI BRAY' is in a large, white, sans-serif font.

Hayley HEIDI BRAY

CRAIG LOCK ARTHUR

**Where I am from**

I'm from a small, seaside town in England. I grew up with the beach around me so have always loved the fresh air and ocean and I think that's why I always wanted to move to California. I love travelling and went backpacking all over the world when I left high school - I definitely got the travel bug from a young age. I ended up moving to America a few years ago when I was like 23 and lived in lots of cities including Philly and New Orleans. I ended up in Las Vegas though and eventually California which is definitely where I call home.

How did you get into modelling?

I won an online competition and had all my friends and family voting for me every day. I think the fact I did so well and having the support of my family was what made my decision. I did some photo shoots, started posting on Instagram and suddenly found myself being contacted by high profile photographers who I'd always wanted to shoot with. I set up a Facebook fan page and within a day or two I had almost 10 000 followers and was published like a dozen times in a week. It was around that time when a Playboy photographer from Toronto contacted me. At first, I thought it was a fake just wanting nude photos as I have been scammed a dozen times before, but he turned out to be the real deal and well, here I am a year later. Now I have a cover with Playboy.

Hobbies

Well I love the outdoors. Skiing, snowboarding, hiking, cycling, beach walks - I'm definitely a fitness junkie and try to work out most days. I love cuddling up with my daughter, reading and watching movies too.

Goals

I recently did some work as a news anchor for Naked News in Toronto and I love hosting and presenting. I'd definitely like to get more TV work and keep pursuing my fitness goals too.

Turn-ons

Cute smile, tall. I like someone who is upfront about things and doesn't play games. I definitely go for personality over looks but I do like guys who are into fitness like me. We have to have similar interests.

Turn-offs

When a guy is disrespectful or bad-tempered and when someone is really arrogant or full of themselves.

Vacation preferences

The most beautiful cities I have ever visited are Cape Town and Sydney. I also love New Zealand and Hawaii, they are just so uniquely beautiful.

Ideal date

Something adventurous in the day then a nice meal and a bottle of red wine in the evening.

Favourite food

Seafood and steak.

Favourite movies

Shawshank Redemption, Forrest Gump, The Notebook, Devil Wears Prada

Favourite music

Hip-hop, The Weeknd.

My sexiest feature

Blue eyes and big boobs.

For more of Hayley's adventures you can follow her on Instagram and Twitter @hayleyheidibray on Facebook at Hayley Heidi Bray or visit her website at officialhayleyheidibray.com.











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